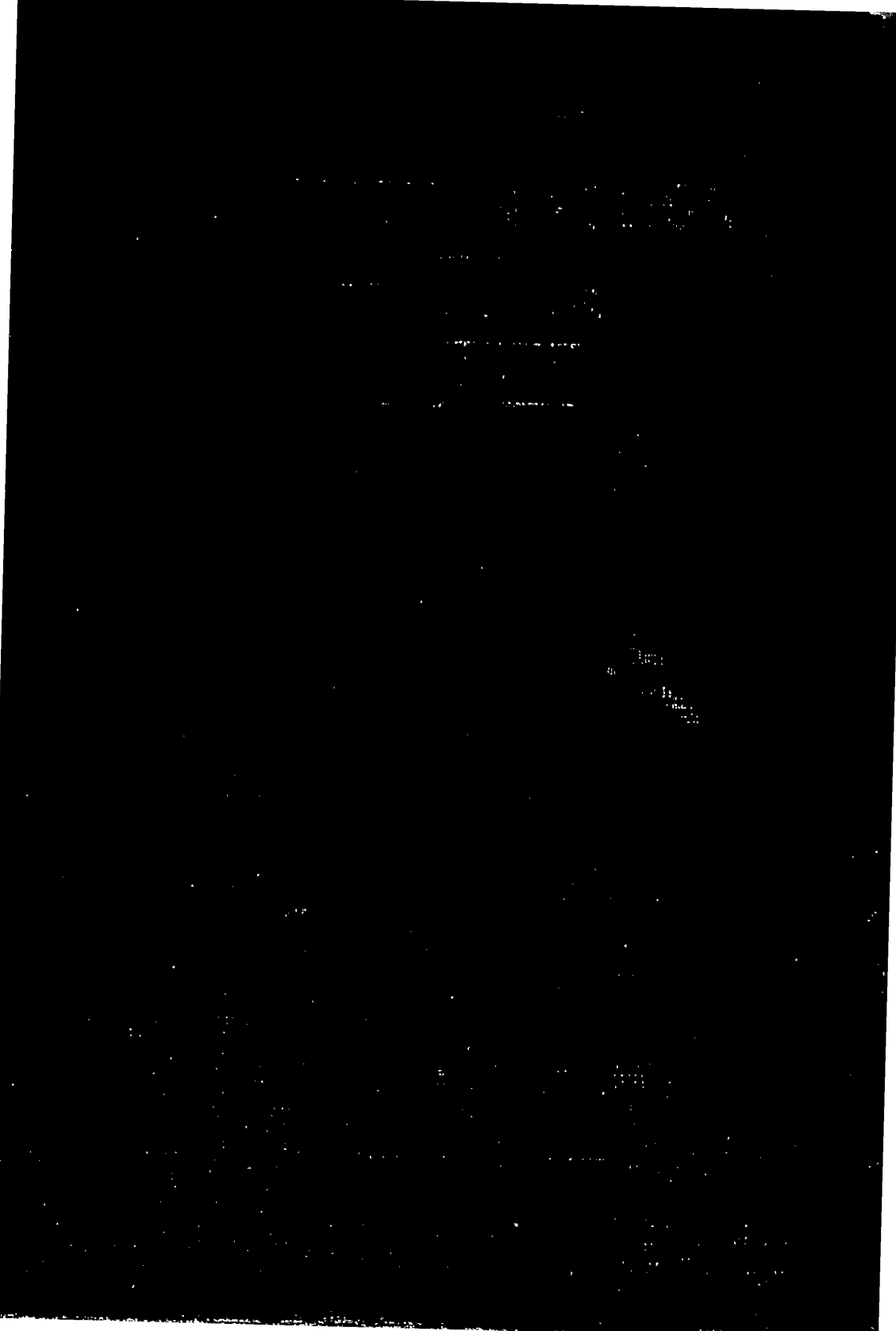


Suggested Marking Symbols

A symbol placed at the beginning of a composition calls attention to a serious or a repeated error.

A—Arrangement. Improve the word order in the sentence. (447-450)

Ab—Do not abbreviate or use the Arabic numerals. (95, 96, 99, 104, 181)

Act—Change from passive to active voice. (249, 451)

C—Capital misused or needed. (467-472)

Cl—Clearness. Make your meaning perfectly clear. (58, 91, 97, 142, 144, 342, 454-456, 474)

Coh—Make coherent. (30, 31, 56-58, 216, 217, 447-456)

Con—Connective. (30-33, 57, 58, 296, 306, 452-454)

Cst—Improve the construction of the sentence. (405-466)

D or δ—Omit word or words indicated. (54, 98, 440, 444, 458-460)

E—Emphasis. Sentence lacks force, vim, vigor. (456-463)

Gr—Grammar. Correct the syntax. (405-442)

H—Bad handwriting. (19-24)

I—Not idiomatic English. Use an idiomatic expression. (507-509)

Inc—Incomplete. Not finished. (50, 143, 181)

K—Awkward or clumsy. Rewrite the sentence. (444, 445)

L—Sentence too loosely constructed. (445-447, 460-462)

M—Margin. (19, 102, 104)

MS—Manuscript. General appearance unsatisfactory. (19-24)

Part—A dangling or misrelated participle. (447, 448)

P—Punctuation. (472-489)

QA—Question not answered or problem not solved. (181, 182)

R—Unjustifiable repetition of word or thought. (287, 458, 463)

Ref—Faulty reference of pronouns. (455, 456)

S—Sentence. Begin a new sentence at the point indicated. (418-421)

Sub—Subordinate one of the statements. (249, 452-454)

Sp—Spelling. (535-548)

Syl—Syllabication. Divide only between syllables. (20, 21)

T—Wrong tense. (431-434, 451)

U—Unity. Rewrite the sentence. (445-447)

V—Vary sentence type. (181, 249, 309-311, 460-463)

W—Use correct or better word. Consult dictionary. (490-520)

½—Half-sentence. Complete the principal clause. (418-421)

#—Leave more space between words. (21-23)

∧—Supply the word or words omitted. (98, 441, 442)

¶—Begin a paragraph here. (25-36)

No ¶—Don't begin a paragraph. (25-36)

¶U, *¶A*, *¶C*, *¶E*—Paragraph unity, arrangement, connectives, emphasis. (29-36)

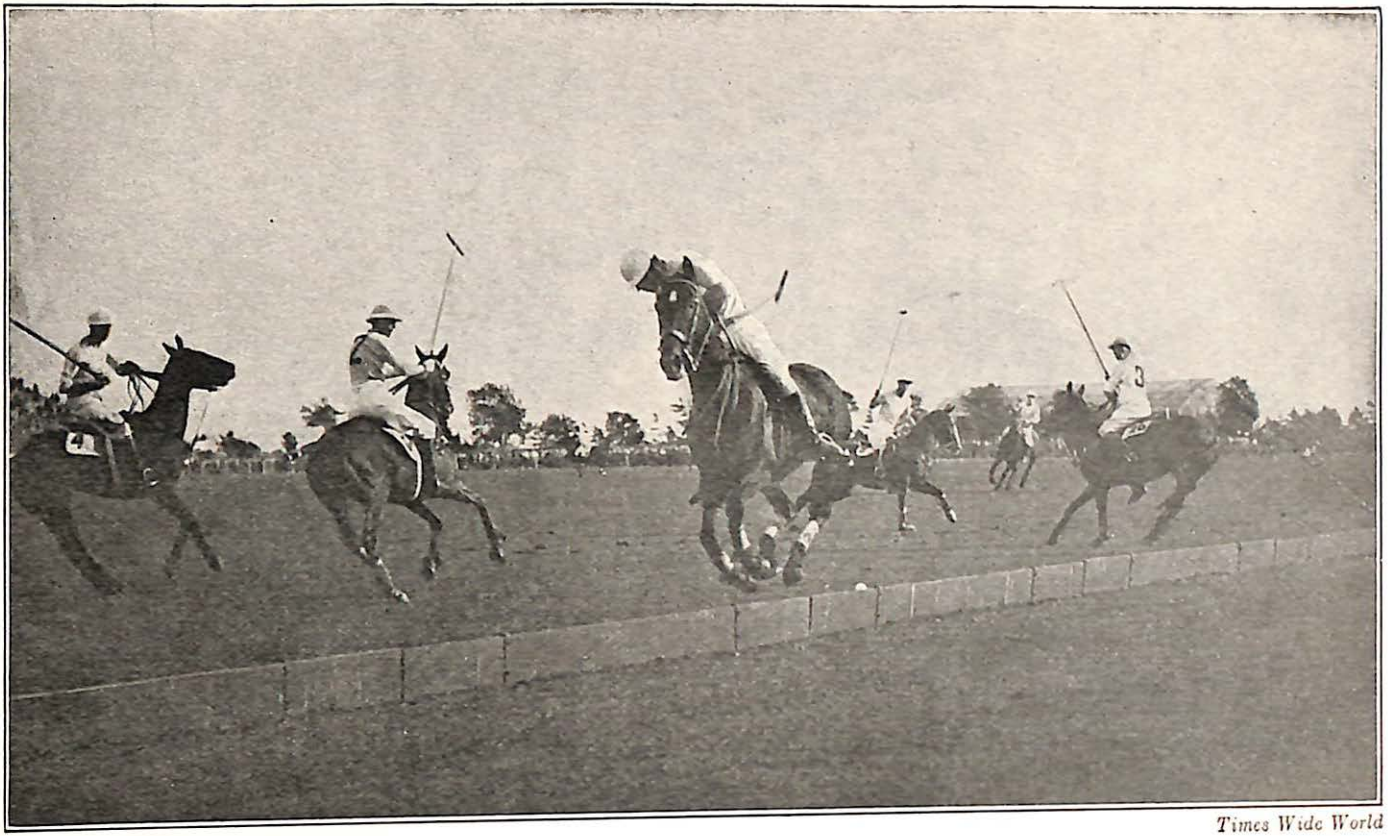
]—Indent farther.

?—Disputed or questioned statement.

‖—Use parallel structure. (450-452)

X—Find the error in the line.

Father
HUGHES
VanWinkle



Times Wide World

A Polo Match Between the United States and Argentina

English in Action

❖ *Book Two* ❖

BY

J. C. TRESSLER

Head of the Department of English
Richmond Hill High School
New York City

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PREFACE

English in Action, Book Two, affording material for upper years of the senior high school, has a maximum of examples and practice and a minimum of theory and rules. Heaviest emphasis is laid on stimulating, enticing, and helping pupils to speak and write correct, vigorous, lively, colorful English and to form the habit of using their best English.

In many schools the first problem of the English teacher is to arouse in pupils a keen desire to speak and write better, to develop a language conscience. To help him I have tried to find attractive and pointed illustrations and examples, to devise interesting and profitable exercises, to provide a variety of challenging composition topics to select from, and to show boys and girls the value of the work they are doing.

The worst fault in the average school speech or theme is talking or writing too much and saying too little. To reduce the number of thin themes I have pointed out in most of the chapters, especially in the one headed "Something to Say," ways of securing material before writing or speaking.

Because many compositions show a lack of purpose, organization, and revision, stress is laid on (1) aiming to entertain, instruct, impress, convince, or persuade a definite audience, (2) planning before speaking or writing, and (3) criticizing and revising thoroughly the first draft of a theme.

Business men and college instructors say that high-school graduates can't spell, punctuate, or speak or write correct and effective sentences. Since most pupils in the upper years of high school need both projects and drill, about one-third of the book is practice in capitalizing, punctuating, enunciating, pronouncing, spelling, winning words, and correcting and improving sentences. These drill chapters contain numerous mastery tests so constructed that either the teacher or the pupils can score them quickly and accurately.

Many models, chiefly pupil themes, are introduced to show pupils how to go to work and to set reasonable standards of attainment. Mr. Maurice R. Robinson in *Saplings* says, "One may not hope to attain the heights of the masters, argues the high-school mind, but may not one

hope to equal the attainment of the fellow-student in the neighboring high school?"

Systematic, thorough speech training prepares for life and reduces the quantity of writing necessary. Hence in the chapters on conversation, extemporaneous speaking, argument and debate, reading and reciting, enunciation and pronunciation, and parliamentary practice, I have included definite suggestions, examples, and an abundance of practice. Most of the compositions called for in other chapters may be either oral or written.

Believing that no two teachers will wish to present the work in exactly the same order, I have divided the book into two parts, "Exercises in Speaking and Writing" and "The Sentence and the Word." This arrangement and a full index and table of contents make it easy for the teacher to find the drill exercises which the class most need at the hour and sandwich them between the speeches and the themes.

The text is adapted to the needs of pupils of varying ability. It has a program of creative writing (short stories, informal essays, verse, feature stories, editorials, articles for the school magazine and the class paper) for students who have mastered the minimum essentials, thorough drill on fundamentals for pupils who need it, and enjoyable projects for all. Few classes will have time for all the speaking and writing practice suggested. The teacher therefore will have an opportunity to select according to the needs and ability of the pupils.

In matters of divided usage the text is liberal, not puristic or pedantic. Certainly there is no value in teaching untruths about the language.

To a number of my coworkers in the Newtown High School and the Richmond Hill High School and to English teachers in other high schools I am indebted for illustrative compositions and helpful suggestions. Mr. H. A. Miller, Jr., head of the English Department and assistant principal of the Petersburg (Virginia) High School; Mr. F. W. Treible, head of the English Department of the Utica (New York) Free Academy; Miss Evelina O. Wiggins, head of the English Department of the Lynchburg (Virginia) High School; and Mr. C. J. M. Blume, of the Department of Education of the University of Virginia, read carefully sections of the manuscript and made many definite and valuable suggestions. Professor H. W. Hastings, of the New York State College for Teachers, and Mr. Charles E. Rhodes, principal of the Bennett High School of Buffalo, generously permitted me to use some of the Regents questions which

they devised. To Mrs. Florence Adams Allen, a librarian of the Newtown High School, I am indebted for the book lists on pages 42 and 44.

For the privilege of reprinting copyrighted material I am grateful not only to the companies and individuals mentioned in footnotes but also to the New York Telephone Company, Harper and Brothers, the *Outlook*, R. H. Macy & Company, William Jennings Bryan, Dr. Frank Crane, Dr. Frank W. Scott, Claude G. Bowers, the *Saturday Review of Literature*, the *New York Times*, the *Associated Press*, and the *New York Sun*.

J. C. T.

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ENGLISH IN ACTION

Book Two

Part I—Exercises in Speaking and Writing

CHAPTER I

CONVERSATION

Talk and Conversation

The average person talks in a week what would be, if printed, a volume of two hundred fifty pages. In fifty years this conversation would make a library of two thousand six hundred volumes. And strange it is that in a day when people are so painstaking about dress and realize the vital relationship between appearance and business or professional success, many should be so careless about speech, which is "the dress of the mind."

Value of Conversation

Conversation is valuable, first, because it is a form of mental transportation. The word *conversation* is derived from the Latin *conversari*, meaning *to associate with* or *to live with*. Because it is impossible for our associates to read our minds or X-ray our mental operations, it is important for us to be able to explain ourselves, to show others what we think and why we think as we do if we are to "get on" with people. Palmer in his essay "Self-Cultivation in English" says, "He who can explain himself may command what he wants." Undoubtedly much of the quarreling, bickering, strife, and confusion in the world is due to people's inability or unwillingness to express themselves sincerely, clearly, accurately, and fully. Moreover most ideas are either expressed in words or are valueless because unexpressed. The painter, the sculptor, the musician, the architect, and the inventor can express their ideas in pictures, statuary, music, plans, and devices. Most people, however, who wish to transport their ideas or feelings to others employ speech or writing. In the intellectual world conversation and writing are as important as railroads, steamship lines, and motor trucks in the world of commerce.

Conversation is also a form of mental growth. Expression is an integral part of the learning process. One of the best means

of learning is by teaching. As exercise strengthens muscles and improves skill, so talking about a subject both clarifies one's ideas and fixes the facts more firmly in memory. Wise is the learner who, wishing to retain the vital facts in a book, a play, or a magazine article, finds an opportunity to impart these ideas to his family or friends. Today you have read a story worth remembering; tomorrow tell it to your brother or friend. Last week you heard a lecture on butterflies, snakes, or the Antarctic; this week introduce the subject in conversation.

Good speech has social value. A young woman may adorn herself with five hundred dollars' worth of fine raiment; but if, when she opens her mouth, "Javvagootim?" "Ain't that just fierce?" "Djeet yer lunch yit?" or "Ancha hungry?" bursts forth, she is socially undone.

When president of Harvard, Dr. Eliot said, "I recognize but one mental acquisition as an essential part of the education of a lady or gentleman; namely, an accurate and refined use of the mother-tongue. As a person is judged by the company he keeps, so is he judged by the English he speaks."

Conversation is the best English training ground, because the average person talks approximately one hundred times as much as he writes and speaks in public, and his conversation habits carry over into his writing and public speaking. Hence conversation has about a hundred times as much influence on one's habitual use of English as have writing and public speaking combined. "Learn to write by speaking," is a sound slogan.

Some pupils think that they can talk ungrammatical, carelessly articulated dialect at home, in the lunch room, and on the baseball field, and speak good English when talking to a teacher or applying for a job. As a result, they never learn to speak English like educated Americans. Samuel Johnson said that he acquired the habit of imparting whatever he knew in the most forcible language, because he early laid down the rule to do his best on every occasion and in every company and never to permit any careless expression to escape him. Good English is like good manners—a habit. Get the habit.

Practice 1

Get ready to converse on these subjects. In class conversation turn about in your seat, if necessary, to face the majority of the class, and speak so distinctly that the pupil farthest from you will easily understand every word.

1. Why is it wise to use in conversation ideas gained from books and magazines?
2. In filling important positions, why do business and professional men take the time to interview applicants whose letters are evidence that they are qualified for the work?
3. Explain the statement, "Conversational ability boosts the mercury in the thermometer of personality."
4. Explain the Chinese saying, "A man's conversation is the mirror of his thoughts."
5. How does conversation help one to acquire tolerance?
6. How does ability to converse well help one to form the right friendships in college and in business?
7. De Quincey says, "The readiest method of illuminating obscure conceptions, or maturing such as are crude, lies in an earnest effort to make them apprehensible by others." Explain and illustrate his statement.
8. Speech has been called man's most useful instrument "for establishing and maintaining satisfactory and happy relations" among people. Do you believe this statement? Why?
9. In New York City more than 800,000 business letters are mailed every day. How does this statement prove that a business man should be able to express his ideas tersely and pointedly?
10. Shakespeare says, "Mend thy speech a little lest it mar thy fortune." Illustrate the fact that good speech has a dollar-and-cent value.
11. Bacon says, "Reading maketh a full man; conference a ready man; and writing an exact man." Are the statements true? What makes you think so?
12. Which is most valuable, ability in conversation, in speaking to an audience, or in essay writing? Why?
13. How does a person's conversation affect his public speaking and his writing?
14. Many people consider conversation a lost art. If so, is the art worth reviving? Why?

Voice and Enunciation

Although it is pedantic to speak in private as carefully, properly, and incisively as one should on the public platform, yet slovenly

and indistinct speech is always inconsiderate and ineffective. Some people talk at all times as if they were in a boiler factory; others, while riding on a trolley or subway train, talk as if they were in a sick room. The happy medium under normal conditions is neither a shout nor a whisper but speech loud and distinct enough to be easily understood.

The Good Listener

A pleasing conversationalist, unlike a monologist, is a good listener. Some people imagine that the words which fall from their lips are golden but that what others say is of little account. Conversation is not a lecture or a soliloquy but a give and take. Cowper says, "We should try to keep conversation like a ball bandied to and fro from one to another, rather than seize it all to ourselves, and drive it before us like a football."

The good listener gains worth-while information every day. Only a prig thinks himself too wise to learn from uneducated people. The blacksmith, the farmer, the miller, the plumber, the carpenter, and the electrician practice arts about which the average person knows little or nothing. Roosevelt once said, "It tires me to talk to rich men. You expect a man of millions, the head of a great industry, to be a man worth hearing; but, as a rule, they don't know anything outside of their own businesses." He preferred to talk with a ranchman, boxer, guide, cowboy, actor, police reporter, or wolf-killer who had studied life in his own way and had experience and ideas worth hearing.

A bore has been humorously described as "one who talks about himself when you want to talk about yourself." The ordinary bore is a person "who talks incessantly without ever letting a word from another's lips get into his ears." Without listening sharply enough to discover whether anybody is interested in what he has to say, he gaily assumes that all are highly entertained by every word that falls from his lips. The person, on the other hand, who seems glad to see you, who listens attentively to what you say, whose face, questions, comments, and manner show

keen interest in your news, story, or ideas is considered a charming conversationalist.

PRACTICE 2

Be ready to talk in class on these subjects:

1. Two reasons for listening are: (1) Attentive listening is flattering to the speaker; (2) Careful listening enables one to reply pointedly to what is said. Give two other reasons.
2. What does the statement, "Learn to be interested in what others say, as well as to seem so," mean?
3. Why do some people ask for a repetition of what has been said distinctly? What effect does this habit have on conversation?
4. What is the effect on conversation of a harsh, shrill voice?
5. Why should we watch the reaction of our listeners to our conversation?

Something to Say

Almost as bad as the person who talks everybody "deaf, dumb, and blind" is the tongueless or tongue-tied person who sits like a statue without saying a word except "Yes," "No," "I think so," and "I don't know." Have you ever entertained a caller who politely answered "Yes" or "No" to questions about his brother in South America, a new book, the Airedale pup, the basketball game, and the garden, and then relapsed into a polite silence? How you rejoiced when he said good-by!

Good listening alone doesn't make a pleasing conversationalist; one must have something to say, must carry his share of the conversational burden. An occasional lull in conversation is natural and restful, but repeated lengthy silences indicate barrenness of ideas or unsociability. The person who has nothing to say is considered sick, dull, shy, or unsociable.

One who in conversation hasn't anything to contribute should read newspapers, magazines, and books; study thoroughly a few worth-while books; talk with thoughtful people; learn to play games and to do various kinds of useful work; enjoy the best plays, concerts, operas, radio programs, and moving pictures; learn a few anecdotes; and keep his eyes and ears open for laugh-

able happenings. He should do, read, think, and see. An apt anecdote or a well-told experience is always entertaining. But the bore who tells stale or pointless jokes, or tells again and again the same experience or anecdote is shunned.

Practice 3

Prepare to say something entertaining, informing, or convincing on the following topics:

1. What is the difference between chatter and conversation?
2. Explain, "It is not so much a question of what a man knows, as what use he can make of such knowledge."
3. Which college do you prefer? What advantages has it over other colleges for the kind of work you are interested in?
4. It is dishonest to say you have read a book which you have not read. And it is stupid, too. Why?
5. What does our community need most?
6. What kinds of law-breaking is it the duty of a citizen to prevent or report: burglary, spitting on the floor, speeding, cruelty to animals? Why?
7. What books that you have read do you recommend to pupils looking for "good books for supplementary reading"? Why are they worth reading?
8. What good magazine article have you read within a month? What important facts or ideas does it contain?
9. What was the most important news of the past week?

Topics for Conversation

When asked his favorite topic of conversation, Matthew Arnold said, "That in which my companion is most interested." When you talk with a stranger, it is well first to go fishing for a topic, to try one bait after another. If the stranger's face brightens at the mention of baseball, the theater, the coming election, Alpine scenery, or automobiles, you have probably hit upon a subject that he will enjoy talking about. The common interest may be acquaintances, school, business, books, places of residence, or news of the day. Topics for conversation extend all the way from the effects of carrots on the complexion or the habits of the hippopotamus to the fourth dimension or the theory of relativity.

Unfortunately the conversational range of most people is extremely limited. When a group of people start talking about the weather, a subject about which all have exactly the same information, there is no opportunity for real conversation, an interchange of ideas. Family news and business, or "shop," are more profitable topics but may exclude some of the group who don't know the family or business. "Talking shop" is permissible only if all in the group are interested in the work, business, or profession under discussion.

Practice 4

1. Is the weather a good topic for conversation? Why? Is it a good topic to pass the time of day with? Why?
2. How does egoism affect one's conversation? How does unselfishness affect it? Why should we in conversation consider the interests of others?
3. Why are operations and ills not good drawing-room topics?
4. How do you decide on topics for conversation? Which of the following topics do you like best?

Happenings to oneself, happenings to others, criticism of a lecture or play, school, work, the welfare of the community, friends, anecdotes, current events, gossip, parties, books, stories, magazines, moving pictures, travel, vacation, games, gardens, athletics, politics, animals, thoughts, automobiles, picnics, new clothes, weather, things to eat, religion, business.

What other topics for conversation are there?

Language of Conversation

The language of conversation should be clear, correct, concise, pointed, but should also be daring, original, striking, individual, picturesque, vigorous. Terseness requires the elimination of every unnecessary *and, well,* and *so,* of useless introductory expressions like "That reminds me of a story," and "Speaking of submarines, have you read—," and of roundabout, complicated, vague, confusing explanations.

In *Claire Ambler,* Booth Tarkington illustrates admirably sophomoric earnestness coupled with verbal penury, boresome repetition, and absence of thinking.

"You cert'n'y gave us all a good time," he said seriously. "I couldn't begin to tell you the kick I got out of it myself."

"How?" she asked.

"Well, I don't know; but anyhow I did. It's kind of like something new coming into our lives here, or something like that, I mean the way you talk; or what I mean, I mean the way you say things. You got a way of saying things that's kind of got a kick in it. Anyhow, for me it has, I mean. I mean it. Honest, I really do mean it. I mean there's lots of kick in what you say."

"How do you mean?" she asked.

"Well," he said, "I mean there is. I don't mean it's only in the way you say what you say; there's more to it than that. F'r instance, when you say something you say it in a way that's got a kick in it; but I mean what you got to say's got a kick in it, too. You see what I mean?"[1]

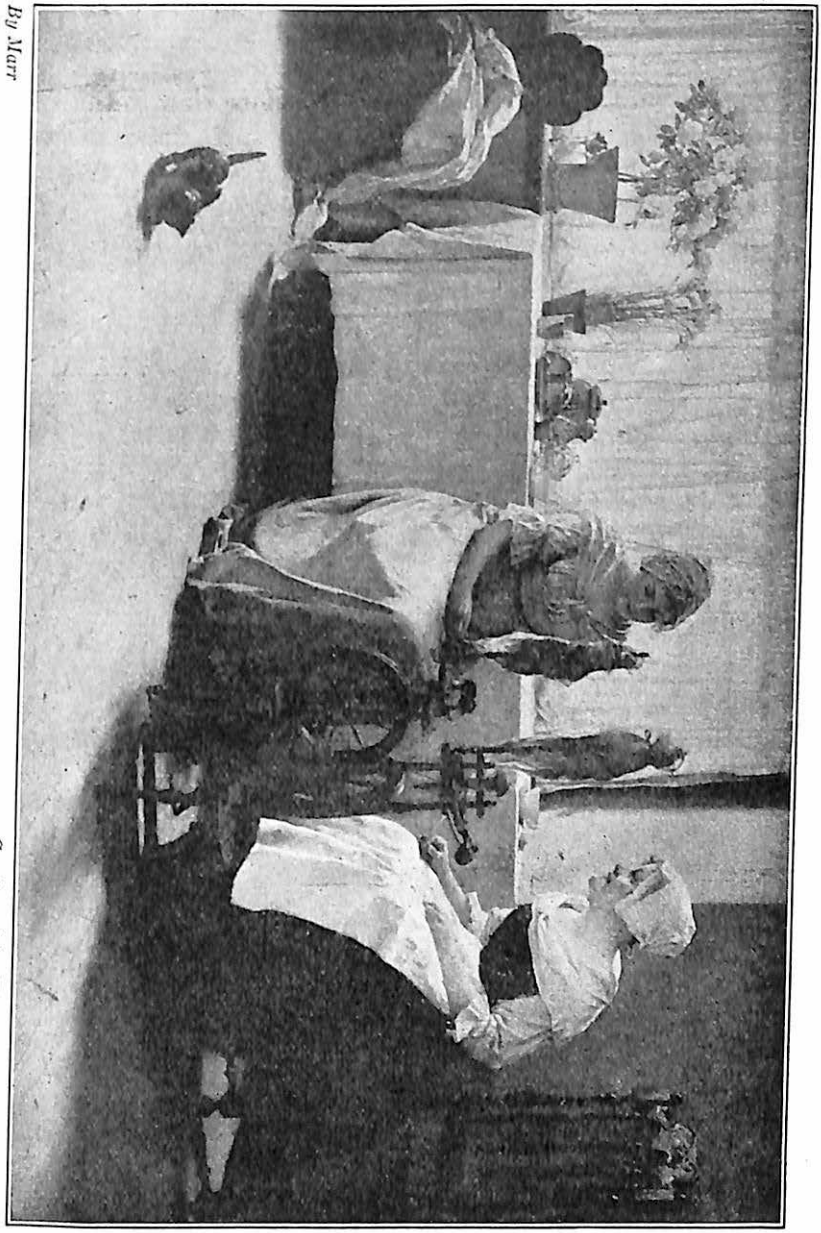
Good Manners

Dean Swift defined manners as the art of putting at ease the people with whom we converse. Good manners require the avoiding of a topic that might make somebody in the group unhappy, unless there is a good reason for telling plain, unpleasant truths. To parade one's wealth, learning, or travel, or discuss clothes, automobiles, or servants for the purpose of making somebody jealous or uncomfortable is not an evidence of culture or refinement.

The courteous talker does not meet argument with abuse or shout his opinions. In expressing his convictions he does not try to force his hearers to agree with him. On the contrary, he is interested in what others think and is ready to change his opinion when convinced of error. A person afflicted with self-conceit, whether old or young, is impatient of the opinions and reasons of others and hence is not able to influence others.

Expressions like "You're all wrong," "Bosh and nonsense!" and "You don't know what you are talking about" arouse antagonism, because they show that the cocksure speaker thinks himself infinitely wiser than his associates. "What you say is true, but haven't you overlooked this fact?" "My experience has been somewhat different from yours," "I look at this subject from a

[1] From *Claire Ambler* by Booth Tarkington, copyright 1928 by Doubleday, Doran, and Company, Inc.



GOSSIP

By Marr

Courtesy of the Metropolitan Museum of Art

slightly different angle from you," and similar expressions show respect for the ideas and convictions of others.

Moreover the talker who has good manners looks in the eye the person with whom he is talking, does not change the subject abruptly if the group are interested in the topic under discussion, and avoids unnecessary interruptions. Pointless interruptions show the speaker that his companion is not interested. He takes the hint and stops talking.

PRACTICE 5

Select a student chairman and prepare to discuss the latest number of the *Literary Digest*, *Review of Reviews*, *World's Work*, *Time*, *Scholastic*, *Atlantic Monthly*, or another magazine. The chairman by question or statement begins the discussion and changes the topic when advisable.

Truthfulness and Kindness

Cheap vulgarity, cattish gossip, slanderous rumor, damaging hearsay, lying, innuendo, assigning low motives, violating confidences, and carping faultfinding may at times be popular but will gradually shrivel a person up until he becomes mean, small, ungenerous, disloyal, contemptible. Sincerity, fairness, frankness, truthfulness, and kindness mean growth and friends. In conversation be a thoroughbred, a good sportsman, a helper. Quintilian says, "The heart is that which makes a man eloquent."

Compliment

Both children and grown-ups like to be complimented when the compliments are sensible and sincere. In general, praise is more effective than blame, but a silly or extravagant compliment amuses or disgusts an intelligent person. We care for the judgment of those who know what they are talking about. A person who says, "I think your green dress is a beauty" about a blue dress; or "Isn't that wonderful poetry?" about a bit of doggerel, is unconsciously humorous. Insincerity shows itself in the words, voice, or manner. The voice and manner may show that "I have had such a good time this evening" means exactly what

the words say, or means nothing. The insincere compliment is often studied, formal, elaborate, extravagant; the genuine one is simple and direct: "That's an entertaining story;" "Your speech was the best of the evening because you had something to say;" "The whole family laughed at your humorous account of the circus."

Contradiction

There is nothing to be gained by clashing of opinions and needless contradiction. A good talker avoids an air of authority or finality in presenting his opinions. Even when fairness requires the correction of a misstatement or an inaccuracy, he avoids wounding the feelings of the one who made the mistake. People are sensitive about their blunders and faults. As an intellectual exercise argument has few equals, and most people take keen delight in a good-natured, spirited debate or intellectual match, where thrust and jibe, merry witticism and quick retort fly back and forth like rapiers in a fencing match. Avoid, however, the habit in serious conversation of taking the opposite side of every question and wasting words in argument. Cardinal Newman says, "The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the mind of those with whom he is cast—all clashing of opinion or collision of feeling, all restraint or suspicion of gloom or resentment, his great concern being to make every one at ease and at home."

Talking Business

John M. Clapp says, "Successful trading depends mainly upon telling the other man what you have and why he should have it, and arranging with carriers so that he may get it quickly to his hands. All this requires the effective use of language, clear, direct, and accurate." In his *Talking Business* he says that a business man should speak frankly without hesitation, hedging, or truckling; travel directly toward his point; lead others back to the road when they ramble away from it; take time to explain clearly and answer questions; and give others a chance to talk.

Telephone Conversation

The New York City Telephone Directory gives these suggestions about making a local call from a manual telephone:

How To Place Calls

Give the number to the operator in the following manner:

CAN al 0027 say "Canal oh-oh—two-seven."
JOH n 1253 say "John one-two—five-three."
MAI n 2125-J say "Main two-one—two-five J."
HAN over 4800 say "Hanover four-eight—hundred."
WOR th 5000 say "Worth five-thousand."

If you should hear the operator pass your call to another operator incorrectly, say "No" and give the number again.

If you are calling from a party line message rate station, announce the letter of your station, if there is one, after giving the number as above. Example, "Worth five-thousand. This is 'J' calling."

To Call Back the Operator

When it is necessary to call back the operator, move the receiver hook up and down *slowly* three or four times.

Moving the receiver hook causes a light to flash on the operator's switchboard. If you "jiggle" the hook rapidly, the light will not burn long enough to attract the operator's attention.

When the connection has been made, the conversation begins as follows:

The Right Way

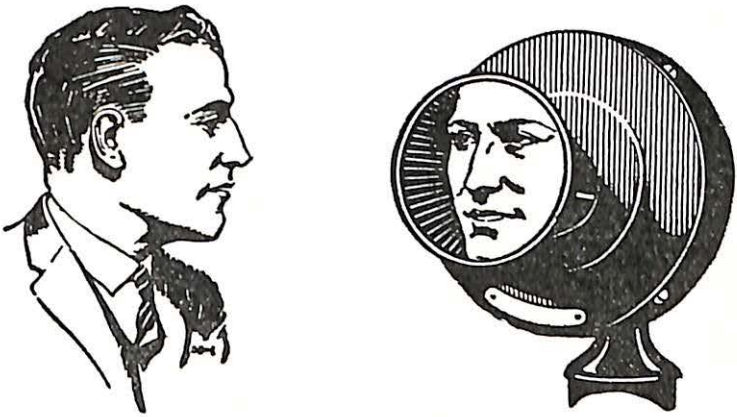
John Roberts of the Roberts Numbering Machine Company has called John Hoffman of the Hoffman and Banta Garage.

MR. HOFFMAN (*taking down the receiver when his telephone bell rings*): Hoffman and Banta Garage, Mr. Hoffman speaking.

MR. ROBERTS: This is the Roberts Numbering Machine Company, Mr. Roberts at the telephone. What are your rates for storage of a Buick sedan?

The Time-Wasting Way

MR. HOFFMAN: Hello.
MR. ROBERTS: Who are you?
MR. HOFFMAN: Who do you want?
MR. ROBERTS: Is this the Hoffman and Banta Garage?
MR. HOFFMAN: Yes.
MR. ROBERTS: I want to talk with Mr. Hoffman.
MR. HOFFMAN: This is Mr. Hoffman.
MR. ROBERTS: Mr. John Hoffman?
MR. HOFFMAN: Yes.
MR. ROBERTS: This is Roberts talking.
MR. HOFFMAN: Who?



THE TELEPHONE REFLECTS YOUR PERSONALITY AS IN A MIRROR

MR. ROBERTS: John Roberts of the Roberts Numbering Machine Company.
MR. HOFFMAN: Oh, yes, Mr. Roberts.

Other points to keep in mind in telephone conversation are:

1. Speak directly into the mouthpiece, with your mouth not more than an inch away. If you are asked to repeat what you have said, get closer to the mouthpiece, use a full, natural voice, and articulate distinctly.
2. Speak distinctly and deliberately, so that the listener may concentrate upon your message and repetition of words and sentences will be unnecessary.
3. Don't shout.
4. Don't tell secrets.

5. Be just as courteous with Central and the person at the other end of the wire as you are in face-to-face conversation. It is easy to quarrel over the telephone because the people talking do not see each other.

6. Answer the telephone promptly. Delay means added labor for Central and wasted time for the person calling. When somebody wishes to enter your home or place of business through the telephone door, do not keep him waiting.

7. At the end of the conversation say "Good-by" and hang up the receiver quickly—don't bang it on the hook.

8. Don't carry on a long conversation unless the business is important.

9. Have a pad and pencil at hand for notes.

10. Talk naturally. Don't put on an artificial manner for telephone conversation. See in imagination the person with whom you are talking and note his changes of facial expression.

11. If you answer for another person, offer to take the message, and deliver it at the first opportunity.

Practice 6

Substitute if you wish a girl's name for a boy's, a woman's for a man's, or vice versa.

1. Let one pupil represent the employment agent of John Wanamaker and another a boy or girl who has come in response to the advertisement: Wanted—bright, energetic, trustworthy, accurate high-school graduates as salesmen. Capable and reliable boys and girls advance rapidly. Many buyers and department heads earn more than $5,000 a year.

2. Dr. Herring is the registrar of Columbia University, and Mr. Johnson inquires about admission, expenses, opportunities to earn money, and courses. Perhaps Mr. Johnson doesn't understand what is meant in the catalog by general tests for admission.

3. Dramatize a sale at the book, necktie, or hat counter, or in the boys' or girls' suit department.

4. Reproduce and discuss a conversation you have heard.

5. Let two or more pupils read a conversation from a short story or novel. Discuss the conversational ability of the characters.

6. Mrs. Halloran wishes to "look at" a vacuum cleaner, bookcase, electric washing machine, dishwasher, electric stove, gas stove, radio, fireless cooker, or kitchen cabinet. Mr. Simpson explains the merits of the article and tries to make a sale.

7. Mr. Miller is an agent for a new book, a recent invention, a household article, life insurance, or stock in a corporation that is being organized. He finds Mr. Travis busy and must present his case briefly and attractively.

8. May Randolph tries to persuade Dorothy Glass to vote for Hadley Smith for president of the student organization or athletic association.

9. Jack Paton and Wade Howard talk over the recent game, debate, speaking contest, or play.

10. Bernard Preuss tries to secure from a grocer, druggist, jeweler, coal dealer, or music teacher an advertisement for the school paper.

11. Elsie Price asks the principal's permission to hold a school entertainment or party or to organize a club.

12. Mr. Stranger asks Mr. Helpful the way to city hall or to a hotel, store, theater, monument, bank, railroad station, moving-picture theater, library, church, or another town or city. Mr. Helpful replies correctly, completely, clearly, and courteously.

Practice 7

The leader will start the game, but you must be ready to catch the ball when it comes to you and pass it along. In speaking of delightful conversation, John Galsworthy says, "Down there the conversation was like Association football—no one kept the ball for more than one kick. It shot from head to head."

1. Should one laugh at his own jokes? Why?
2. How do you form a first impression of a person?
3. Why did you like or dislike the last book you read?
4. Samuel Johnson says, "A man should be careful never to tell tales of himself to his own disadvantage. People may be amused and laugh at the time, but they will be remembered and brought out against him upon some subsequent occasion." Is this a good conversation rule? Why?
5. Professor Lounsbury of Yale University says, "Profanity is a brain test. To a very great extent the practice of swearing is specially characteristic of a rude and imperfect civilization. It is safe to say in general that a man's intellectual development is largely determined by the extent of his indulgence in profanity." Professor Lounsbury adds that exceptions are the result of early training or association. Are ignorant people more profane than intelligent? Why? What relation exists between profanity and size of vocabulary?
6. One authority estimates that the average man is only twenty-five per cent efficient. What does the statement mean? Does it apply to high-school pupils? How?
7. Samuel Johnson says, "Questioning is not the mode of conversation among gentlemen. It is particularly wrong to question a man concerning himself." Do you agree with Johnson? Why?

8. Good conversation is sincere, honest, fluent, —. Supply as many appropriate adjectives as you can.

9. Poor conversation may be loud, profane, sarcastic, —. Supply adjectives.

10. Dr. Hibben, president of Princeton University, said, "The war has shown us that men are capable of more work than was ever dreamed of. There should be no slacking of education. The public will not stand for young men in college without a serious purpose, and I wish to state right now that Princeton University will not stand for it." What boys and girls should be permitted to enter college and remain in college? What about high school?

11. Discuss conversationalists you know. Perhaps you know a bore who is always riding his hobby, a mother who talks to her children as if they were deaf, a woman who is in a great hurry but talks on, a man who talks about everything except the topic under discussion, a mumbler whom few can understand, a boy or girl who overworks a pet expression, a drawling, sleepy talker, or a stimulating, entertaining conversationalist. Picture to the class vividly and accurately the person chosen.

12. The caller who says to a sick person, "How thin and pale you look! Are you worse today?" is called a tactless blunderer. Give other examples of lack of tact in conversation.

13. Why are such replies as "No, I hate the theater," "I'm not the least bit interested in politics," "I'm too busy to waste my time listening to music," "No, I don't care anything about athletics" called "door slammers"?

14. Which is the better slogan, "In conversation never give offense," or "In conversation never give offense unnecessarily"? Why?

Practice 8

By reading a chapter of Mary G. Conklin's *Conversation: What to Say and How to Say It*, Alice Evelyn Craig's *The Speech Arts*, Florence Hall's *A-B-C of Correct Speech*, Robert Waters's *Culture by Conversation*, or another book, prepare to give the class some suggestions about conversation.

CHAPTER II

HOW TO PREPARE A MANUSCRIPT

Letters and compositions, like people, are judged somewhat by their appearance. It isn't courteous or fair to expect any one to decipher a slovenly or illegible letter or composition. When tempted to hand in an untidy or almost illegible composition, ask yourself, "Have I a right to expect my teacher to spend on my theme twice as much time as is needed for marking a legible theme of the same length?" and rewrite the composition. Perhaps your teacher will help you to establish the habit of writing legibly by requiring you to recopy a theme if it is hard to read.

Apply these rules until you habitually prepare correct and attractive manuscripts:

1. Use black or blue-black ink and white paper about 8 by 10½ inches in size.

2. Leave a margin of one inch at the left. Keep the margin even. At the end of the line avoid crowding words, and by an occasional use of the hyphen avoid a long gap except at the end of a paragraph.

3. Indent the first line of each paragraph about an inch.

4. At the end of a line divide a word only between syllables. Place the hyphen at the end of the line. Avoid unnecessary division of words.

5. Center the title on the line and capitalize the first word and all other words except articles, short prepositions, and short conjunctions. Use no punctuation mark after the title unless an interrogation point or an exclamation point is needed.

6. Leave a blank line or space between the title and the composition.

7. Follow your teacher's instructions concerning name, date, class, and folding. Perhaps your teacher will ask you to hand in compositions unfolded and to write on the first page one and a

half inches from the top your name, your English class, and the date. Leave a space between this heading and the title.

8. In the upper right-hand corner number the pages of the composition if it is more than a page long. Use figures.

9. As every composition is planned, written rapidly, revised slowly and thoroughly, and then copied neatly, the completed manuscript should show no canceled or inserted words and few erasures. Make slight changes by erasing neatly with a clean ink-eraser or a knife and writing in the correct word or letters.

10. On a test cancel words by drawing a line through them or erasing. Insert words by using a caret and writing the words above the line; as,

enclosing them
Do not cancel words by ∧ in parentheses.

Division of Words

The division of words at the ends of lines is undesirable, but often unavoidable. A syllable, a part of a word that can be pronounced separately, always contains a vowel.

1. Never divide a word of one syllable: *hoped, schemed, swarmed, taught, strength.*

2. Avoid any division like *e-vent* and *feather-y,* in which only one letter either precedes or follows the hyphen. Avoid, if possible, the separation of two letters from the rest of the word.

3. Do not divide such short words as *women, water, prayer,* and *often.*

4. As a rule, divide between the suffix or the prefix and the rest of the word: *super-natural, trans-gress, inter-state, business-like.*

5. Divide between the parts of a compound word: *school-master, master-piece.*

6. Usually divide between doubled consonants: *profes-sor, cab-bage, vil-lage.*

Exception. In words like *fall-ing, toss-ing,* and *pass-able,* follow rule 4 by dividing between the suffix and the letter preceding it.

7. Separate two consonants standing between vowels if the pronunciation permits: *mus-tache, moun-tain, nur-ture, pos-ture.*

8. When two letters—for example, *sh, th, ng, gn, gh, ph, sc, ck* —have one sound, do not divide them: *ele-phant, assign-ment, Cath-olic, noth-ing.*

9. When, after pronouncing a word, you are in doubt about the syllabication, consult the dictionary.

Practice 1

Which of these words are not divided at the ends of lines? Show how the other words may be divided.

Models

1. dipped
2. con-junction *or* conjunc-tion
3. thought-less
4. mel-ancholy *or* melan-choly

achieve	compartment	gondola	photograph
against	consignment	helped	possible
antecedent	diaphragm	invention	principle
boat	enormous	many	rubber
brought	enterprise	million	singing
calling	equipping	obey	strongest
cashier	even	omission	structure
cleanness	fallible	only	transferred
committee	given	opinion	which

Legibility

1. Leave a space between words and a double space between sentences.

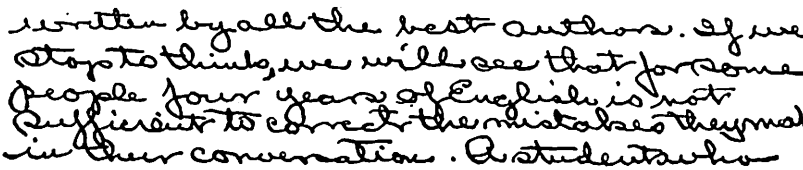
2. Connect the letters of a word.

3. Don't let the loop of *f, g, j, y, q, z, b, h, l,* or *k* extend so far as to cut a word in the line above or below.

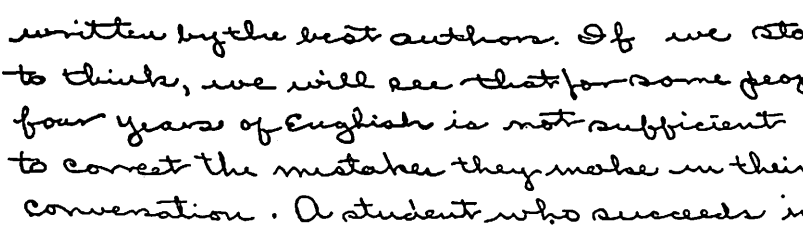
4. Dot *i* and *j* above the letters and cross *t* with a short horizontal line. Make *t* a stroke, not a loop.

5. Form all letters. Differentiate *a* and *o, u* and *w, h* and *k, rr* and *u, u* and *n, b* and *l, c* and *e, v* and *r.* A rather heavy line is not a satisfactory *l, s, a, o,* or *e.* Always open these letters and the loops of *h, k, b,* and *f.*

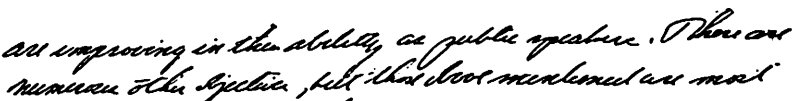
NOT ENOUGH SPACE BETWEEN WORDS AND LINES



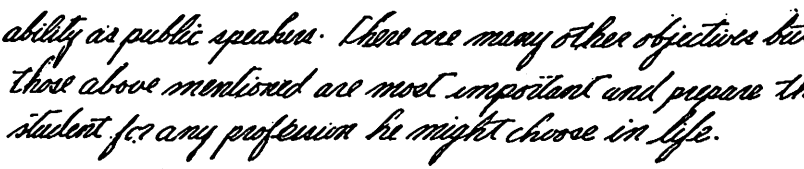
BETTER SPACING



MANY LETTERS NOT FORMED



BETTER



PRACTICE 2

1. Why are specimens 3, 4, and 5 hard to read? Point out all violations of the five rules.

2. Explain briefly and clearly something of interest that you learned yesterday in history, Latin, physics, chemistry, mathematics, or another subject. After writing the composition, examine your penmanship to see whether it is easy to read. Then copy the composition, applying

1

stag led the chase. On the southern brow of the mountain the stag himself was pausing now to gaze over the broad extent that was spread before him, wondering where he could gain refuge from his toil. Should it be Menteith, Lochard, or Aberfoyle? No! he

2

Many boys and girls fail in business because they waste time. They arrive at work late and then perhaps stop to talk or read a newspaper. Naturally

3

Another reason why they fail is their unwillingness to learn. Suppose an employee makes many mistakes as the work is new for him, and his employer tries to teach him the right things; he will not learn because he is so smart that he knows best and consequently blunders so much that he is discharged. To get

4

In the first place stenography and typewriting are valuable to students expecting to enter college. They may, by the use of stenography in taking down notes, save much valuable time. By typewriting their work instead of

5

Scientific farmers: From now on you need not worry about your farm getting enough water at the proper time. Here is an electrical device that attends to it for you. It is contained in a pure box which is buried in the ground as deep as the roots of the vegetation. On this box are a

carefully the five legibility rules and the ten rules for good form. Hand in both copies.

3. Practice forming the letters mentioned in the section on legibility.

Manuscript for Publication

1. Typewrite on one side of the sheet manuscripts submitted for publication. Double space between lines. Use white bond paper of standard business-letter size (8½ by 11 inches).

2. In the upper left-hand corner of the first page type your name and address.

3. About two inches from the top of the first page center the title typed in capital letters.

4. In the upper right-hand corner number each page.

5. Never roll a manuscript. Fold the upper third down and lower third up and enclose in a large envelope (4 by 9½ inches).

6. Enclose sufficient postage for the return of the manuscript.

7. Keep a carbon copy or your pen-written original. Manuscripts are sometimes lost.

1/14/36

CHAPTER III

BUILDING A PARAGRAPH

Paragraph Development

A paragraph is a sentence or a group of sentences developing one topic. Usually to make a thought clear or convincing it is necessary to give reasons, effects, details, illustrations, instances; to compare or contrast it with another thought; to expand the topic by looking at it from different angles and expressing it in other words; to introduce the testimony of some one who can speak with authority on the subject; to build it out; in short, to transform a framework into a house or a skeleton into a man. A paragraph is such a development of a thought.

After expressing the subject of a paragraph in a sentence, one should ask himself the questions, "Why?" "How?" "What?" "What of it?" "What is it like or unlike?" and "What example or illustration will make my point clear?" "What?" and "How?" call for particulars or details; "Why?" or "How do I know?" for reasons; "What is it like or unlike?" for a comparison or a contrast; "What example or illustration will make my point clear?" for examples, illustrations, and instances. In developing the subject sentence, "A thing of beauty is a joy forever," one might answer the questions, "How?" "Why?" and "What example or illustration will make my point clear?" by giving details, reasons, and examples.

Practice 1

What method or methods might be used in developing each of the following sentences into a paragraph?

1. It is often very hard to be stern with a baby.
2. There are mind poisons, just as there are body poisons.
3. To play a good game of tennis one needs to be able to think and think quickly.
4. Swimming is a better sport than rowing.
5. Plays have two great advantages over motion pictures.
6. High-school courses are principally for the forming of habits that will be helpful in later years.

The telephone. Reflects your Personality

7. The development of aviation is progressing rapidly.

8. In our modern economic world most people get a living by producing something that will be wanted by other people, and then going into the market to buy the thing that they want for themselves.

Topic Sentence

A topic sentence is a brief statement of the subject of a paragraph. In a paragraph of narration the topic sentence is never expressed, in description it is often omitted, and in other writing sometimes omitted. Always, however, it is possible to sum up a good paragraph in a sentence. Commonly the first sentence in a paragraph of exposition or argument is a signpost telling in what direction and how far the speaker or writer expects to travel in the paragraph. The topic sentence may be placed in the middle of the paragraph or at the end. The beginner, however, progresses more rapidly if he forms the habit of expressing the main idea of a paragraph of exposition or argument in the first sentence and using the topic sentence as a foundation on which to build the paragraph. A master of the language writes paragraphs without much thought of topic sentences. In every field the artist has greater freedom than the mechanic.

Sometimes the first sentence of a paragraph links it with the preceding paragraph by taking a backward look, and the second announces the subject of the paragraph.

Example:

These faults perhaps we can overlook. (Connective and introductory sentence) But his absolute disregard of the rights of others is a more serious matter. (Topic sentence) During his youth he teased, tormented, bullied, and tortured his younger brother and other boys a size smaller than he, etc.

Practice 2

Has each of the following paragraphs a topic sentence? If so, what is it? How is the paragraph developed?

1

A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul

has simply nothing to do. He may as well concern himself with the shadow on the wall. Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradicts everything you said today.—"Ah, so you shall be sure to be misunderstood."—"Is it so bad, then, to be misunderstood?" Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be Great is to be misunderstood.—EMERSON, *Self-Reliance*

2

Before 1760 there was no definite distinction between capital and labor. Today they are two industrial classes with interests that seem irreconcilable. Formerly the laborer, or apprentice, worked for a certain period of time for the capitalist, or master, and then became a master himself. The learning of his trade was his wages. Nowadays the workman is paid a stipulated amount, usually according to the time he works. The social conditions of the two laborers are as different as it is possible, perhaps, for them to be: the one living on terms of intimacy in his master's family, often marrying his daughter; the other, sometimes totally ignorant of his capitalist's appearance, and always separated from him by a great social gulf. The apprentice made one article and that a whole article; the laborer today devotes his time to only a part of the product, and so he should be able to do this particular part more efficiently. On the whole, we may say that, in spite of the problems in the relation of capital and labor today, the consumer is offered a better product than in former years.—PUPIL'S THEME

3

It is unwise for strangers to the desert to attempt expeditions on foot over its sandy waste. In the clear, dry air distances are deceptive, and people wander farther than they realize and become lost. Moreover there is little water to be found, and many men have died of thirst there. Every puff of wind brings clouds of alkaline dust to fill the nostrils and blind the eyes of travelers. Also, violent tornadoes and sandstorms often occur, in which people are smothered or buried in sand. Thus many lives are lost because people travel in the desert without first becoming familiar with its temperament.—PUPIL'S THEME

PRACTICE 3

1 Clip from the editorial page of a newspaper or from a magazine five well-developed paragraphs. If the topic sentence is expressed, underscore it; otherwise write it out. Explain how each paragraph is developed.

Practice 4

Using one of the following topic sentences or one of those on pages 25 and 26 as a foundation, build a paragraph. Then tell what method or methods of development you used.

1. The advantage of not being illiterate depends finally on the literature a people produces and reads.
2. The endeavor of education to keep pace with the rapidly growing ignorance appears to be quite hopeless, since there are year by year so many new things of which to be ignorant.
3. The tabloid newspapers are a menace.
4. It is seldom that the miserable can help regarding their misery as a wrong inflicted by those who are less miserable.
5. Liberty ends where law ends.
6. Beware when God lets loose a thinker upon the earth.
7. The whole question of the value of a piece of literature depends simply on what happens inside one when he reads it, or afterwards.
8. Half the world doesn't know how the other half lives.
9. The scene from the window is enchanting.
10. He expected to be called on to recite any moment.
11. The reason pupils do not like to read plays is that they don't know how.
12. The rain pattered gently on the windows, not knowing the turmoil that raged within the heart of one in that house.
13. Some one asked me the other day what fun I got out of playing tennis in the boiling sun.
14. He was tall and stout, with black hair and black sparkling eyes, and there was a sinister something in his appearance.
15. We are apt to shut our eyes to a painful truth, and listen to the song of a deceiver till he transforms us into beasts.
16. A person's state of mind can be judged by the way he acts and walks.
17. It is a fact that good can be found in the worst of men.

Clincher Sentence

After driving home his idea in the paragraph, a writer may clinch it in the last sentence by restating tersely and vigorously the point of the paragraph.

WAR AND HEROISM

Clearly, there is no need of bringing on wars in order to breed heroes. (Topic sentence) Civilized life affords plenty of opportunities for heroes

and for a better kind than war or any other savagery has ever produced. Moreover, none but lunatics would set a city on fire in order to give opportunities for heroism to firemen, or introduce the cholera or yellow fever to give physicians and nurses opportunity for practicing disinterested devotion, or condemn thousands of people to extreme poverty in order that some well-to-do persons might practice a beautiful charity. It is equally crazy to advocate war on the ground that it is a school for heroes.[1] (Clincher sentence)

Paragraph Unity

Unity has to do with the stuff of which a paragraph is made. A paragraph is unified if it sticks to the topic. After completing a paragraph, test it for unity by summing up the contents in a sentence and by noting whether the subject has been kept prominent throughout the paragraph.

Practice 5

Develop two or more of these topic sentences into paragraphs. End each paragraph with a vigorous clincher sentence.

1. Every boy should learn how to do simple carpentry work.
2. When you are tempted to be silent, ask yourself whether your silence is the silence of fear.
3. An important reason for working during vacation is to gain experience.
4. From the point of view of pleasure I consider stamp collecting (or another hobby) an ideal hobby.
5. As an educator no hobby surpasses radio (or another hobby).
6. To build a strong body, a boy or girl must keep in mind the important laws of health.
7. The appearance of a person makes a great difference to an employer.
8. Fear is the greatest enemy of man.
9. "Where there's a will there's a way" is illustrated by the lives of many poor boys who have become famous.
10. The pupil who has learned to control himself makes the best leader.
11. The mental effects of tennis (or another game) have sometimes been overlooked.

[1] From Eliot's *Five American Contributions to Civilization* by permission of the publishers, The Century Co.

12. Theodore Roosevelt said wisely that thrift is common sense applied to spending.

13. If you want to know whether you are a success or a failure in life, you can easily find out.

14. If the person who discovers a fire remains calm, much more effective work can be accomplished in fighting the fire than if he loses his head.

15. The worst fault in my written or spoken English is ———.

16. While the parks of the city are generally well cared for, they could be made much more beautiful.

17. If a girl is to be a successful secretary or office assistant, she must be interested in her work.

18. If the keynote of the successful life is service, home-making is an occupation second to none.

Coherence

Coherence means "hanging together" and includes the proper arrangement of the ideas and bridging over the gaps between sentences with connectives that show the exact relationship of part to part.

Arrangement

The different sentences that compose a paragraph should follow one another in natural and logical order. If they do not, the attention of the reader is distracted, and he finds it difficult, if not impossible, to keep the thread of the discourse.

Connectives

It is not enough that the sentences of a paragraph follow one another in proper order; the connection of each with the preceding context must be made clear and unmistakable. It is of the utmost importance that the sentences should be connected in a clear, smooth, easy, and natural manner, so that the thought may be carried on without interruption from the beginning to the close. Connective words or phrases act as mortar, glue, or hooks and eyes to fasten the parts together. Taine, speaking of connective words and phrases, says, "The art of writing is the art of using hooks and eyes."

Useful hooks and eyes are *this, that, these, those, such,* and

same, personal pronouns, repeated nouns, adverbs, conjunctions, and connective phrases. Some of these expressions carry the idea forward; most of them look backward.

Examples:

1. *After a short ride* my steed stopped suddenly at a bridge over a small stream. *First,* by beating him, I tried to force him to cross the stream. *Then* I coaxed him and tried to bribe him with promises of sugar, but he would not cross that bridge. *Finally* I dismounted and tried to pull him over the stream, but Cicero would not budge.
2. Entering the gulf, he endeavored to find the river Darien. *This river* he could not discover.

The repeated word is called an "echo word."

Select the Exact Connective

And, moreover, further, furthermore, also, likewise, similarly, too, in like manner, again, in the same way, and *besides* are plus signs. They indicate addition of ideas.

But, nevertheless, otherwise, on the other hand, conversely, on the contrary, however, yet, and *still* are minus signs and introduce statements opposing, negativing, or limiting in some way the preceding statements.

Then, now, somewhat later, presently, thereupon, thereafter, eventually, at the same time, and *meanwhile* show time relation.

Next, in the second place, to begin with, finally, secondly, in conclusion, and *first* indicate the order.

To the right, in the distance, straight ahead, and *at the left* show space relation.

For instance and *for example* introduce illustrations.

Hence, consequently, thus, so, for this reason, accordingly, therefore, as a result, and *it follows that* indicate a consequence or conclusion.

In fact, indeed, and *in other words* indicate a repetition of the idea.

Similarly and *likewise* are used in comparisons.

When the thoughts are very closely related, no connective is required.

Trees had been chopped down and a runway improvised in a public park to make a landing field. No plane had ever visited the Fiji Islands before.

Review

A paragraph is built somewhat like a wall. (Topic sentence) Each sentence or idea of the paragraph is like a brick of the wall. (Detailed comparison) For the wall one first selects red, buff, or gray brick, and then, as he lays the bricks, applies mortar to hold them together. (Details about wall) For a paragraph on "How to Swim," a pupil selected the subtopics, *breathing, arms and hands, thinking,* and *feet;* decided that a natural order would be *arms and hands, feet, breathing, thinking;* and inserted *also, in fact,* and *nevertheless,* and repeated *swimmer* and *thinking* to tie the sentences together. (Example of paragraph building) For this reason, instead of writing a jumble of sentences, which resemble a pile of bricks, he built a real paragraph. (Result) Building walls or paragraphs requires selecting, arranging, and connecting. (Clincher sentence)

CARPENTRY FOR BOYS

1. Elimination of carpenters' bills.
2. Preparedness in case of emergencies.

Every boy should learn how to use carpenters' tools because the knowledge gained will be of advantage to him all his life. When the screens have to be put up, the back porch repaired, or a new front gate made, he will not be at the mercy of the autocratic king of the village, the carpenter. He will merely get out his tools, and then, in less time than it would have taken to send for a carpenter, a new leg will adorn the kitchen table.

Then again, there is the case of emergencies. Suppose that the cellar stairs were to fall down some Sunday morning during a midwinter blizzard. Of course, it would be impossible to get a carpenter until Monday; but, in the meantime, do you intend to let the furnace go out? No, not if the boy who has studied carpentry is around. He will just get out his kit of tools, and in a jiffy the stairs will be back in place again, probably better and stronger than ever before, for he will have seen why they fell down, and in re-installing them will prevent the accident from re-occurring. Thus not only will he be able to save money, but he will not be inconvenienced by unexpected accidents.

Arrangement

In the first sentence the thought is that every boy should learn the use of carpenters' tools. The advantage of such knowledge is referred to in the second sentence. The second sentence also mentions that there are many occasions when a carpenter is required. The third sentence tells that the boy who has studied carpentry will be able to dispense with the services of a carpenter at such times.

In the second paragraph the first sentence mentions the possibility of an accident occurring; the second pictures such an accident; the third shows the effect of the accident; the fourth mentions a solution of the problem; the fifth gives details; the sixth summarizes.

Connectives

He in the second sentence and *he* in the third sentence refer back to *boy* in the first sentence. *Carpenter* in the third sentence refers back to *carpenter* in the second.

The second paragraph begins with the words *then again.* The third sentence in this paragraph contains the phrase *of course.* The final sentence begins with the word *thus. He* in the fifth and sixth sentences refers back to *boy.*

PRACTICE 6

Write two unified, well-arranged, connected paragraphs contrasting seeing a play and reading it, reading a novel and seeing the moving picture based on it, vacation at the seashore and in the mountains, home and camp, a prosperous and a poor farmer, a department store on Saturday afternoon and at midnight, a schoolroom before school and during an examination, before and after the storm, game, or fire, two cities, towns, men, companies, schools, colleges, homes, teams, tennis players, speakers, stores, offices, recitations, books, or writers.

Then show specifically, as in the preceding example, that your ideas are logically arranged and your sentences properly connected.

Emphasis

Emphasis in the paragraph may be gained by applying the rules for sentence emphasis, by beginning and ending the paragraph with important ideas, and by giving extra space to the principal detail. The first sentence is important because it first catches the eye; the last, because, if well written, it will be remembered longest. A paragraph may be built like a ladder. The reader is then led step by step to the climax or most important idea on the subject.

Practice 7

Examine each of the following paragraphs and answer these questions about it:

1. Is there a topic sentence? What?
2. Is there a clincher sentence? What?
3. Does the paragraph possess unity—that is, do all the sentences bear on the topic? Prove.
4. Are the sentences arranged in logical order? Prove.
5. Are the sentences smoothly and properly connected? How?
6. Is the paragraph emphatic? Prove.
7. How is the paragraph built or developed?

1

In spite of his great size the elephant is quite timid. A strange animal or an unfamiliar noise will start him in a panic. Once Tody Hamilton, the Barnum and Bailey press agent, had me demonstrate to a group of New York reporters how easy it is to frighten an elephant. It was at the winter quarters in Bridgeport. We had at the time some two or three dozen elephants and I let a pig loose among them. There was a commotion at once. They snorted and squealed and kicked—and by the way they can use their hind legs like Gatling guns. I also put some rats in among them and they were just as afraid of them. If they had not all been well chained, the whole bunch of them would have run away. —George Conklin, *The Ways of the Circus*

2

In a nutshell this is Japan's problem: She has more than sixty million people in a territory smaller than the state of California, and her population is increasing by seven hundred thousand each year. More than half of her people are agriculturists, and the average size of a Japanese

farm is about two-thirds of an acre. Furthermore, she is very poor in those natural resources which form the blood of modern industry—that is, coal, iron, and petroleum. Japan must find an adequate supply of these resources, and she must find an outlet for her growing population. Her problem can be roughly summed up in three words: "metal and emigration."—*The Outlook*

3

About this time I met with an odd volume of the *Spectator*. I had never before seen any of them. I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished if possible to imitate it. With that view I took some of the papers, and making short hints of the sentiments in each sentence, laid them by a few days, and then, without looking at the book, tried to complete the papers again by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should occur to me. Then I compared my *Spectator* with the original, discovered some of my faults, and corrected them. But I found I wanted a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time, if I had gone on making verses; since the continual search for words of the same import, but of different length to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master it. Therefore I took some of the tales in the *Spectator*, and turned them into verse; and after a time, when I had pretty well forgotten the prose, turned them back again.—BENJAMIN FRANKLIN, *Autobiography*

4

Naylor wound up and seemed to put every ounce of energy he had in him into the pitch. The ball sped toward the plate like a rifle bullet, and looked as if it were going high and on the outside. But just before it reached the plate, it hopped sharply down and in, and cut the plate in half. "Strike two!" bellowed the umpire. Three and two! The crowd was tense and silent. Jones and Bush took recklessly long leads. Cobb shifted to a firmer position, swinging his bat as he did so.

5

The successful salesman must know his goods thoroughly and believe in them. For instance, the automobile salesman must understand the mechanics of his motor, the self-starting system, storage batteries, lights, and electrical wiring. He should also be acquainted with other makes of cars in order to compare them and point out to the prospective buyer the exclusive features of his car. If he is selling Willys-Knight cars, he

must know and explain why the sleeve-valve system in their motors is superior to the valve-in-head construction used by the Buick people. A clothing salesman must be an experienced judge of cloth and fabrics. He should know fine tailoring and poor workmanship when he sees it. The rule holds true, no matter what the goods may be, that the salesman who is sincere and has studied his article inspires confidence.

Practice 8

Select three or four of these topics, build on each a unified, well-arranged, connected, emphatic paragraph, and discuss the arrangement and connectives of one paragraph:

1. How to write a paragraph. 2. The most important thing I have learned in school. 3. How I made a dress for two dollars. 4. Should novels be illustrated? 5. One cause of poverty. 6. How to buy food cheaply. 7. Differences between an Airedale and an Irish terrier, snow and hail, dew and rain, an elm and an oak, a peeper and a bullfrog, a song sparrow and an English sparrow, wool and cotton, walking and running, or labor and exercise. 8. The objectives in the study of English. 9. One way to raise money for church or charity. 10. When is silence golden? 11. How to plan one's day. 12. My estimate of a living statesman or politician. 13. My opinion of a living novelist, short-story writer, dramatist, or poet. 14. The characteristics of a well-known American business man. 15. The purpose of a school paper. 16. Why read fiction or biography? 17. Why I enjoy hunting, fishing, reading, riding, or housework. 18. Should a business man read poetry?

Jan 3, 1935

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CHAPTER IV

SOMETHING TO SAY

To get thoughts, to have something to say, is the hardest and most important part of writing or speaking.

Know Your Subject

Many compositions, magazine articles, books, and themes are thin. A magazine article is stretched into a book, or a two-page theme is padded out until it fills ten pages. Although some writers strive heroically by their cleverness to conceal the inadequacy of their material, the average reader, unsatisfied with mere words, turns to the author whose aim is to say something to somebody.

One's eyes, ears, nose, fingers (feeling), tongue (taste), memory, imagination, conversation, reading, thinking, and experimenting supply the raw material out of which to build compositions. And one can write more clearly and effectively about what he knows in a first-hand way, his experience and observation, than about a subject he has looked up in the library. Richard Halliburton, for example, after swimming the Hellespont, climbing Mount Olympus and the Matterhorn, and running the original Marathon wrote more entertainingly about his experiences than he could have written on topics he had read about.

Often, however, to speak authoritatively on a subject you will need to supplement your knowledge by conversing and reading. When you secure information from books or magazines, always read two or more articles or books and by thinking over carefully what you have read make the material your own before using it. Read for facts, not opinions. In your composition place quotation marks around the exact words of another, but quote rarely, if at all.

Observation

Homer, according to Professor Palmer of Harvard University, wrote interestingly because he "looked long at a thing." He

observed and saw—didn't just lazily look at. Writing often stimulates observation. At a fire, accident, exhibition, or entertainment the reporter, who knows that he must write a news story, sees more than the average person.

Of the value of the power of observation and reasoning to an engineer the distinguished English scientist, Professor Karl Pearson, says, "The lads who paid attention to method, who thought more of proofs than of formulæ, who accepted even the specialized branches of their training as a means of developing habits of observation rather than of collecting 'useful facts' have developed into men who are succeeding in life. The only sort of technical education the nation ought to trouble about is teaching people to see and think."

Practice 1

1. Study one of the pictures in this chapter. List as many items or details as you can. In a sentence or two for each describe eight items or details.

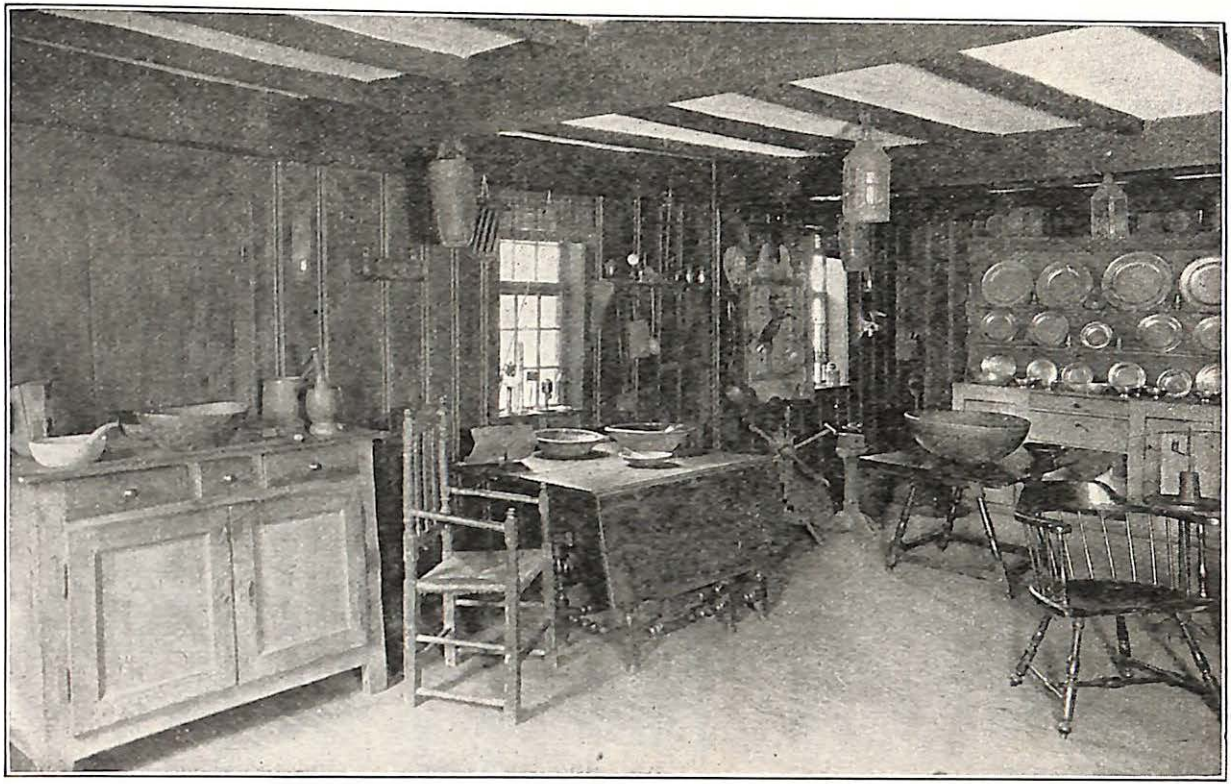
2. Selecting, if possible, a scene with action in it, picture what you can see from a window of your home. Include all details that make the word picture more vivid.

3. List the sounds heard in school, on the street, in the country, at a football game, or over the radio. In a sentence describe each sound on your list.

Note-Taking

Most writers—Hawthorne and Emerson are notable examples—have the habit of recording in notebooks sights, sounds, experiences, thoughts, and fancies which may be starting points or good material for essays, articles, short stories, poems, novels, or sketches. The notebook not only preserves material for later use but also stimulates observing, listening, and thinking.

When taking notes on a lecture or speech, by listening before you write get the thoughts expressed and select the important points. When possible, arrange the material in the form of a topical outline. Express the important thoughts or facts briefly and accurately in your own words—do not attempt to copy the speaker's language. Make free use of contractions, the standard abbreviations, abbreviations of your own invention,



Courtesy of Henry Ford

THE KITCHEN OF THE WAYSIDE INN

and mathematical signs such as =, +, —, ∴, >, and <. As a rule, omit articles, connectives, and the verb *to be.*

Example of running notes on a talk on culture:

Cul. bouquet, aroma of experience. Not every ed. person cul. Witty Frenchman says cul. what remains when you have forgotten what learned.

Word farmer's image, suggesting rich ground, plowing & crops.

Not anemic fastidiousness. Person merely filled w. learning crude. Active. Using what is learned from books, pictures, music, and experience. Making highest self function. Interplay of life and ideas.

Cul. discrimination in life. Many blind to beauties about them, Parthenon, St. Peter's dome, and deaf to Wagner and Beethoven. Cul. man knows, sees, hears, discrim., appreciates.

When taking notes on a book or magazine article in preparation for writing a composition or report—

1. Use library cards (3 by 5 inches) or small sheets of paper.
2. Write on only one side.
3. Place the topic in the upper left-hand corner.
4. Write the source of the information with page reference near the top of the card.
5. Use a separate card for each point. If two or more cards are needed for the material on a point, number them and clip them together.
6. Jot down only facts and ideas, not the author's words, unless you find a phrase or sentence which you wish to quote.
7. Use abbreviations freely.

Example:

Developing a Sense of Humor

John Erskine, the *Century*, February, 1928, p. 421

Humor can be learned and taught. See. Understand own queerness and peculiarities of others and accept them. Study temperament of fellows. Remember how rel. unimportant pec. are, humor them. Know human nature. Think of human life in general terms.

Card Catalog

The card catalog, which is the index of the library, is made up of cards (3 by 5 inches) of three kinds. An author card has at the top the name of an author; a title card, the name of a book; and a subject card, a topic treated. (In most libraries the heading of the subject card is in red.) All these cards are filed alphabetically in a cabinet of small drawers.

If you do not find books under the subject heading you are looking up, try other words of similar meaning. If, for example, you find no books on the Parole System, try Crime, Prisons, Penology, Penitentiaries, Punishment, and Pardon. Look at the bottom of subject cards for "see also" references to related topics.

The Readers' Guide

Poole's *Index to Periodical Literature* is a guide to magazine articles published from 1802 to 1907. The *Readers' Guide*, an index of magazine articles since 1900, is brought up to date each month. It is an alphabetical list under author, subject, and title when necessary.

PRACTICE 2

In the library examine the *Readers' Guide*. Learn its system. Prepare to talk to the class on "How to Find Magazine Articles on a Subject."

Selecting What to Read

A high-school pupil preparing to write on "Causes of Crime," "The Proper Treatment of the Criminal," or "The Character of Roosevelt" does not have time to read all the books and magazine articles on the subject. How shall he decide what to read? By noticing the name of the author and glancing through the article, he can usually discover whether he should return the magazine to the shelf or rack, skim the article, or read it carefully. By noting the name of the author and the date of the book, examining the title page, the preface, the introduction, and the table of contents, glancing through the book, and looking

for his topic in the index, one can decide intelligently what parts of a book, if any, to read.

Useful Reference Books

Encyclopedias

Encyclopædia Britannica. 14th ed. 1929. 24 vols. Authoritative and full.

New International Encyclopedia. 1923. 25 vols. Supplement, 1924. 2 vols. Briefer articles. Biographies.

Encyclopedia Americana. 1925. 30 vols.

Chambers Encyclopedia. 1928. 10 vols.

Dictionaries

Century Dictionary and Cyclopedia. Most comprehensive and detailed American dictionary of the encyclopedic type.

MURRAY, SIR J. R. H., ed. *New English Dictionary.* Exhaustive and scholarly treatment of the derivation, meaning, changes in meaning, and use of words. Known also as the *Oxford Dictionary.*

Funk & Wagnalls New Standard Dictionary. 1925.

WEBSTER, NOAH. *New International Dictionary.* 1927.

Almanacs

Eagle Almanac; World Almanac; Chicago Daily News Almanac. Useful handbooks of statistical and miscellaneous information.

Biography

Who's Who; Who's Who in America. Brief accounts of living men and women.

Cyclopedia of American Biography. 1928. 11 vols. Appleton's revised. Includes living persons.

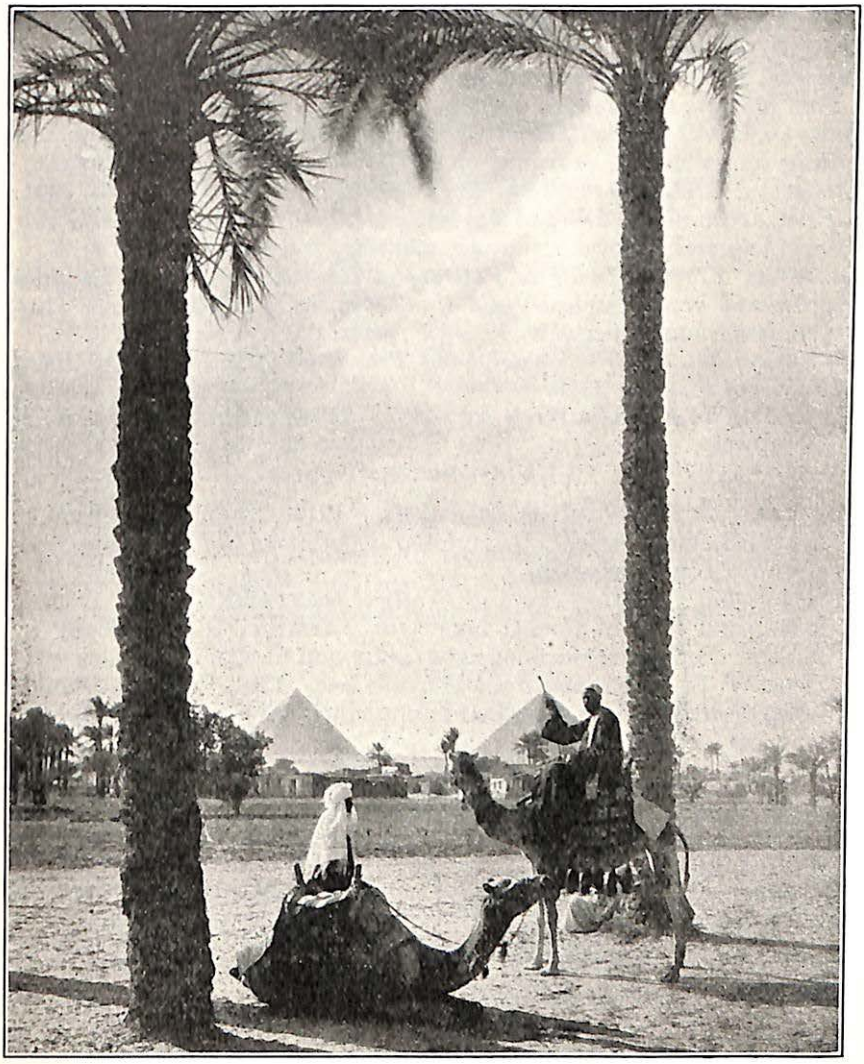
Century Cyclopedia of Names. 1914. Issued as volume 11 of the *Century Dictionary.* Also published separately. A useful and reliable reference book. Pronunciation indicated.

CHAMPLIN, J. D. *Young Folks' Cyclopædia. Persons.* 1924. Many recent figures in public life, literature, art, and science are included.

Dictionary of American Biography. 1928, vol. 1. Other volumes in process of publication.

Literary Reference Books

BAKER, E. A. *Guide to the Best Fiction in English.* 1913. Well annotated and indexed.



Publishers Photo Service

THE PYRAMIDS OF EGYPT FRAMED BY PALM TREES

BAKER, E. A. *Guide to Historical Fiction.* 1914. Comprehensive list. Good annotations and index.

BARTLETT, JOHN. *New Concordance to Shakespeare.* 1910. Index to words, phrases, and passages in the works of Shakespeare.

BREWER, E. C. *Dictionary of Phrase and Fable.* 1896. Origin of common phrases, allusions, and words that have a special meaning.

BREWER, E. C. *Reader's Handbook.* 1899. References to familiar names in fiction, allusions, proverbs, plots, stories, and poems.

CHAMPLIN, J. D. *Young Folks' Cyclopædia of Literature and Art.* 1901. Brief accounts of acknowledged masterpieces in literature and art, including architecture, sculpture, painting, and music.

GRANGER, EDITH. *Index to Poetry and Recitations.* 1918. Includes prose and verse. Indexed under titles, authors, and first lines. Appendices contain suggestive lists for special days.

WHEELER, W. A. *Explanatory and Pronouncing Dictionary of Noted Names of Fiction.* 1893.

WHEELER, W. A. *Who Wrote It?* 1887. Titles of famous works in all literatures.

Quotations

BARTLETT, JOHN. *Familiar Quotations.* 1914. Standard collection. Arranged chronologically by authors. Quotations in foreign languages given only in translation.

HOYT, J. K. *New Cyclopedia of Practical Quotations.* 1927. English, Latin, and modern foreign languages. Arranged alphabetically by subject. Separate concordance for Latin and foreign quotations.

WALSH, W. S. *Prose and Poetical Quotations.* 1921. Arranged alphabetically by subject. Excellent index. Includes quotations in foreign languages.

Social Backgrounds

ASHTON, JOHN. *Social Life in the Reign of Queen Anne.*

BOAS, R. P. and HAHN, BARBARA. *Social Backgrounds of English Literature.* 1923.

QUENNELL, MARY and QUENNELL, C. H. B. *History of Everyday Things in England.*

TRAILL, H. D. *Social England.* 1904. 6 vols.

Synonyms and Antonyms

ALLEN, F. S. *Synonyms and Antonyms.* 1921.

CRABB, GEORGE. *English Synonyms.* 1917.

FERNALD, J. C. *English Synonyms and Antonyms.* 1914.

ROGET, P. M. *Thesaurus of English Words and Phrases.* 1925. Arranged to assist in literary composition. Helpful to any one searching for the best word.

Practice 3

Find in the library the answers to these questions:

1. Who won last year the Pulitzer prize for the best American novel of the year? For the best American play of the year? For the best cartoon of the year?
2. How old was Charlie Chaplin when he went on the stage?
3. Who was Leatherstocking?
4. What is the nationality of Herbert Hoover's ancestors?
5. How many home runs did Babe Ruth score in 1928?
6. Where is Mount Rainier? How high is it?
7. Which college is the older, Yale or William and Mary?
8. When and where was Henry Ford born?
9. Why is Florence Nightingale famous?
10. How much does it cost to send a letter to Italy?
11. Who wrote the poem, "King Robert of Sicily"?
12. What is Poet's Corner?
13. What is the capital of Bolivia?
14. In which of Shakespeare's plays is the line, "Ambition should be made of sterner stuff"?
15. Name a volume of poetry written by Robert Frost.
16. Which is the farther north, Constantinople or New York City?
17. Who is the president of Leland Stanford University?
18. What are the qualifications for voting in New Hampshire?

Practice 4

Secure in the library adequate material for a four-hundred-word essay or article on one of the following topics:

1. The causes of crime. 2. The prevention of crime. 3. Boys' gangs. 4. The character of Roosevelt. 5. The recall. 6. The honor system. 7. The effects of alcohol on the body. 8. City managers. 9. The initiative. 10. The probation system. 11. Radio broadcasting. 12. Education in Russia. 13. The Chinese theater. 14. Should a healthy, strong boy play football? 15. The moving picture as an educator. 16. The commission form of government. 17. Apple raising. 18. The value of examinations. 19. What is socialism? 20. The boss in politics. 21. Free verse. 22. The education of the blind.

CHAPTER V

BUILDING A COMPOSITION

Subject

The subject of a theme or speech should be one that is interesting to the speaker or writer and that he is capable of handling. To write entertainingly or informingly on a topic one must be enthusiastic about it and also either be an authority on it or find the needed information.

In selecting a subject consider also your audience. Ask yourself, Can I interest my audience in this subject? Is it adapted to them? Audiences are interested in both unusual topics and new, fresh phases or treatments of old subjects.

Finally think about your ability to develop the topic fully and specifically in the space or time given. On a broad subject most pupils write boresome generalities instead of getting down to illuminating and entertaining examples, illustrations, pictures, and details. If your subject is too broad, narrow it by selecting one phase, aspect, or division.

Practice 1

Which of the following subjects are narrow enough for a specific and fairly full treatment in three hundred words?

1. Birds. 2. The screech owl. 3. How I trained a squirrel. 4. What I have learned in English this year. 5. My vacation on a farm. 6. Chased by a bull. 7. Child labor. 8. Immigration. 9. Prohibition. 10. The Indian method of dealing with children. 11. The grizzly bear. 12. How to rid our city (or town) of bootleggers. 13. Making a camp. 14. Camping. 15. A trip to Europe. 16. An afternoon at Coney Island.

Planning

Composition means "putting together," not aimlessly tossing together words and sentences as a child piles up his blocks, but putting together ideas to accomplish a purpose as a carpenter

nails boards on a framework in carrying out an architect's plan. The carpenter, unlike the small child, knows what he is making. A plan is as necessary in building a composition as in building a table, a fireless cooker, or a skyscraper. For a brief composition the plan may be mental, but in general a pen or pencil and a piece of paper aid in making ideas definite and accurate. Always before writing plan your campaign; don't scribble down as a theme everything that comes into your head.

Purpose

As the plan depends upon the purpose, first set down on paper or say aloud just what you wish to accomplish. The statement should name the person or group at whom you are aiming.

Example:

I am writing this theme for the Classbook, which will be bound and placed in the library. I wish to give such an explanation of mining engineering as will guide pupils in the choice of a vocation.

Most subjects may be attacked in a variety of ways. For example, in writing about "Yesterday's Baseball Game" one's purpose might be to paint a colorful picture of the game, to write a play-by-play account of the game, to show why his team lost, to prove that the team needs more school support, or to show that the students have yet something to learn about good manners at a game. In writing about "Our Dirty Streets" one's purpose might be to show what dangers to health there are in street dirt, to prove that the Street Cleaning Department is inefficient, or to make clear what high-school students can do to improve the condition of the streets.

Rough Plan

Next it is well to jot down more or less at random all your ideas on the subject.

MINING ENGINEERING

What a mining engineer does
The Columbia University course in mining engineering

Uncle Will took that course
How a mining engineer gets his start
My visit to an anthracite coal mine
Is the field overcrowded?
Work
Pay
High cost of living
Health
Qualities needed to be successful
Opportunity for service

Then ask yourself these questions: Which topics will not help me to accomplish my purpose? What other information do I need? Are all topics of equal importance, or have I set down some subtopics? What is a sensible arrangement of the main topics?

Main Topics

After answering these questions, you have an outline in this form:

I. The work of a mining engineer
II. Opportunities in the field
III. Remuneration
IV. Preparation
V. Qualities of a successful mining engineer
VI. Conspicuous advantages and disadvantages of the vocation

Practice 2

Jot down on a piece of paper or on separate cards all the ideas that come to you on one of the following topics. Then decide what the main topics are and arrange them in a sensible order.

1. The "movie habit." 2. Chemistry in modern life. 3. Privileges of childhood. 4. Books as magic carpets. 5. An outstanding living American. 6. Good government in our town. 7. The disadvantages of being healthy. 8. Studying in summer. 9. Getting a summer job. 10. On living up to a reputation. 11. The art of doing without things. 12. Illustrated books.

Subtopics

To complete the outline, insert subtopics. Note the arrangement of subtopics under one main topic.

V. Qualities of a successful mining engineer

A. Sound constitution and good health
B. Social qualities
  1. Ability to handle men
  2. His happiness not dependent on social pleasures of city
C. Intellectual qualities
  1. Close observation
  2. Clear thinking
  3. Sound judgment
  4. Originality
D. Moral qualities
  1. Will to work hard
  2. The never-say-die spirit

How to Write a Topical Outline

1. *Use the Harvard system of notation and uniform indention.* Note the illustration. Print the capital letters used. Keep corresponding letters or numbers in vertical columns: *A, B, C, D;* 1, 2, 3, 4. Subtopics under an Arabic numeral call for small letters. Subtopics under *a, b, c* are marked (1), (2), (3).

2. *Capitalize the first word of each topic and words that would be capitalized in a sentence.*

3. *Use parallel phrasing for coördinate headings in a set.* In the first illustration nouns or nouns with modifiers are used throughout. Sentences make a longer outline but express more definitely the important ideas. A mixture for coördinate headings in a set (*A*, a noun topic and *B*, a sentence, or vice versa) is objectionable.

4. *Punctuate consistently.* Note the punctuation in the illustrations.

5. *If a topic occupies two or more lines, begin lines after the first a little farther to the right than the beginning of the first line.*

6. *If the words* introduction, body, *and* conclusion *are used, don't number them.*

7. *Avoid the use of single subtopics.* Think what subdivision means. When you are tempted to write one subtopic, reconstruct the main topic and include the point in it.

8. *Avoid having a large number of main topics.* Test your

main topics by asking about each, Is this really one of the important divisions of the subject or only a subtopic?

9. *Avoid overlapping of topics.* See that no point disguised in different words is allowed to appear twice.

10. *Cover the subject completely.* Find subtopics that add up to the topic under which they fall. The outline on dish washing on page 51 is complete if the four main topics cover the subject, if the five subtopics under preparation completely cover that subject, and so on.

11. *Avoid empty topics.* Make your outline full of information. Topics like *value, purposes, results, economic results,* and *physical benefits* are empty unless subtopics give specific information.

12. *If you find any topics that at first seem relevant but are not to the point, throw them out without hesitation.*

Practice 3

Show that the following sets of main topics either overlap or do not cover the subject:

THE MAN IN UNIFORM

I. The meaning of the uniform
II. The work of a policeman
III. His protection of children

THE SPIDER

I. Of what use each part of a spider's body is
II. How he builds his home
III. How he secures his food
IV. How he catches flies
V. How he cares for baby spiders
VI. Whether on the whole he is a friend or a foe
VII. What harm and what good he does

THE TRAFFIC PROBLEM IN CHICAGO

I. Importance of the traffic problem
II. Causes of delays in traffic
III. Causes of accidents

Practice 4

Show that in the following examples the phrasing for coördinate headings in a set is not grammatically the same. Make the headings parallel in structure.

1

a. Prohibit the motorist who is making a wrong turn from making the turn at that particular corner
b. Left turns only on certain blocks

2

a. With lights against them pedestrians edge off the sidewalk and decrease the number of lanes of traffic
b. By crossing in the middle of the block and thus reducing the speed of the motorists

3

a. Popular opinion concerning the grizzly bear
b. What the real nature of the grizzly bear is

Noun-and-Modifiers Outlines

DISH WASHING

I. Preparation for washing dishes
  A. Arranging for hot water
  B. Putting away all food
  C. Scraping refuse into pan or pail
  D. Piling similar dishes together
  E. Having ready a clean dishcloth and a supply of clean, dry towels
II. Order in dish washing
  A. The glassware first
  B. Then cups and saucers and cleanest dishes
  C. Next the silver
  D. Plates and remaining dishes
  E. Cooking utensils
III. Washing, rinsing, drying, and putting away the dishes
IV. Care of dishcloths, towels, dishpan, and sink

SELF-CONSCIOUSNESS BEFORE AN AUDIENCE

I. Importance of the subject
  A. The importance of speech in the spreading of ideas in a democracy

B. Reason many speakers are unimpressive

II. Symptoms of self-consciousness on the floor
- *A.* The head
  1. Looking away from the audience
  2. Unnatural movements
  3. Awkward position
- *B.* The voice
  1. Irregularity
  2. Weakness
- *C.* The hands and arms
  1. Twitching fingers
  2. Constrained positions
  3. Purposeless movement
- *D.* The body
  1. Stiffness and awkwardness
  2. Unnatural positions
- *E.* The feet and legs
  1. Involuntary movement
  2. Position

III. Causes of self-consciousness
- *A.* Cowardice or lack of self-confidence
- *B.* Selfishness—thinking about self instead of audience
- *C.* Lack of preparation

IV. Remedies
- *A.* Courage for the first few attempts
- *B.* Lively interest in subject and audience, which leads to forgetfulness of self
- *C.* Thorough preparation
- *D.* Taking advantage of every opportunity to speak

Sentence Outline

BRIEF HISTORY OF COTTON

I. After cotton had been known by the people of India for two thousand years, Alexander the Great discovered it there.
- *A.* His generals reported shrubs bearing tufts or bunches of wool.
- *B.* His soldiers used the vegetable wool for bedding and as pads for their saddles.

II. All the Spanish explorations proved that the cultivation and manufacture of cotton were known to natives of South America.
- *A.* Cortez was impressed by the fine embroidered mantles.
- *B.* Before the times of the Incas, the "Chimu" used cotton garments.

III. Cotton was known in North America before the time of Columbus.
A. Some of the first articles that attracted Columbus's attention were made of cotton.
B. Cubans used cotton hammocks and wore cotton garments.

Practice 5

OUR COMMUNITY

Write the outline of a composition on one of the following subjects:

1. What our community needs most. 2. What value a community house would have. 3. The value of community gatherings. 4. Should the community provide a swimming pool, a skating pond, or an athletic field? 5. An industry of our community. 6. Care of unfortunates, paupers, and cripples. 7. Cost of the city or town government. 8. How city or town laws are made. 9. Rights and duties of citizens. 10. How our city or town is governed. 11. The ideal wholesale market. 12. Frauds in marketing. 13. Play streets. 14. Value of parks. 15. Some tests of good citizenship. 16. Compulsory schooling. 17. Carelessness and fires. 18. Services of the local government to my family. 19. Should the city or town provide free lunches for school children? 20. Three ways in which a citizen may contribute to the welfare of his community. 21. The most useful citizen in our community. 22. What the health department does. 23. Keeping our city (or town) clean. 24. Traffic problems.

Writing Out

After carefully planning the composition, write as freely and rapidly as the thoughts come to your mind, without paying much attention to anything except the expression of the thought. Follow your plan, but put enough flesh on the skeleton to conceal the bones. Compare, illustrate, explain, prove, give specific instances, develop. It is wise to write the lines some distance apart, so as to allow space for interlining.

Revision

After completing the first rapid writing criticize and revise slowly. Ask yourself, Has my plan worked or do I need to revise it? Is the composition interesting? Have I achieved my purpose?

Are my paragraphs well built? How can I improve my material? How can I improve the expression? The small boy's definition of sculpture, "taking a block of marble and with a hammer and chisel clipping off what you don't want," carries a suggestion for writers. Going through a theme, essay, or story and clipping off what one doesn't want, crossing out useless words, phrases, sentences, and paragraphs, is a way to improve it. Find and correct the errors in spelling, punctuation, capitalization, grammar, idiom, word choice, sentence structure, and paragraph structure. If a word is needlessly repeated, cross it out and insert another word. Cross out commonplace expressions, and substitute specific, vigorous, or picturesque words. Stevenson, who always revised at least eight times, once said, "To write, as I try to write, takes every ounce of my vitality."

Copying

After thoroughly revising the composition, copy it neatly and legibly. Remember that a typist is rated according to the number of perfect letters she can turn out in a day.

Interest

The first business of a writer is to attract readers. Of what use is a scholarly and inspiring article if nobody reads it? A striking or challenging beginning attracts readers; a dull or commonplace one drives them away. If after an attractive introduction the writer has something to say to his chosen audience, gives specific details, examples, and illustrations, not just broad or vague generalizations, plans his article as a whole, develops the paragraphs, varies the sentence structure, chooses exact and picture-making words, and saves an important idea for the ending, his readers will call his article interesting or entertaining.

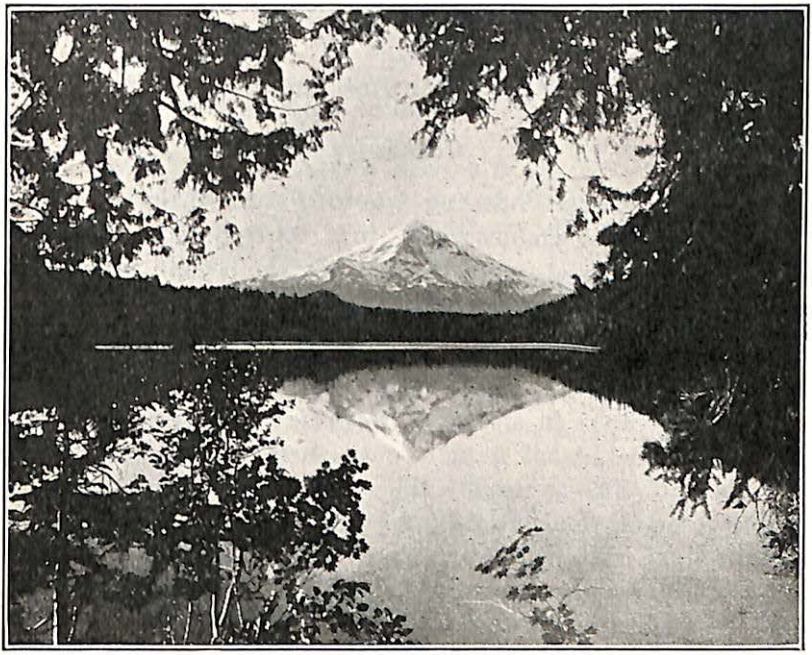
PRACTICE 6

Write or speak the composition outlined. Aim to interest and inform.

Unity

Lowell says, "The art of writing consists in knowing what to leave in the inkpot." Unity requires the rigid exclusion of facts,

thoughts, allusions, and statistics that do not directly assist in the accomplishment of your purpose; in other words, that are not clearly subtopics of the main headings chosen. Ask yourself frequently, Is this relevant? Think of a speech or theme as a direct march to a definite point rather than as a ramble at will through woods and fields. Such details of a visit to an anthracite



Courtesy of the Union Pacific

MOUNT HOOD AND LOST LAKE

coal mine as trains, hotels, companions, and incidents of the trip have no bearing on mining engineering as a vocation and should be excluded from the composition planned.

PRACTICE 7

THE UNITED STATES

On one of the following topics write or speak to inform or convince the class. Test the paragraphs and the whole composition

for unity. If a detailed outline is not required, write above the theme the topics of the paragraphs numbered 1, 2, 3, 4.

1. Why I am glad I am an American. 2. My duty as an American boy (girl). 3. How we should treat our flag. 4. A danger confronting our country. 5. Should the United States Congress reënact the daylight-saving law? 6. How should the government deal with extreme radicals? 7. Why the foreign born should become American citizens. 8. Benefits of an enlistment in the United States Army. 9. The usefulness of the United States Senate. 10. How I should like to vote in the coming election, and why. 11. Foreign languages in the United States. 12. A bit of America's scenery. 13. An American inventor. 14. Why see America first?

Coherence

Coherence means "hanging together" and includes arrangement of ideas and connectives. In a coherent composition the first paragraph leads up to the second; the second prepares for the third; and paragraph connectives are used to join more firmly the parts.

Arrangement

The happenings in a story are ordinarily arranged in time order. The details of a picture are arranged in the order of observation. This is usually the space order, because after observing a detail one naturally sees next a detail near the first. In exposition you will often place first facts necessary for an understanding of later paragraphs. When in doubt, begin with a vital topic and lead up to a climax at the end. These four types of arrangement are time order, space order, emphasis order, and necessary-facts-first order.

Simple plans for the arrangement of material are: cause — effect; fact — explanation; easy — difficult; idea — action — consequences; disadvantages — advantages; physical — social — intellectual — moral; profit — duty; interesting happening — the big event; unnecessary — impracticable — injurious.

Practice 8

Supply one or more suitable topics to complete each of the following plans:

1. Past. 2. Near. 3. Anticipation. 4. Principles. 5. Unwise. 6. Statement. 7. Mystery. 8. Happenings. 9. Argument for. 10. The need. 11. Preparations.

Practice 9

SCHOOL

Arrange logically the ideas of a speech or written theme about school and explain the plan of arrangement. Aim to inform, convince, or move to action.

1. Changes needed in our school building, rules, course of study, school ground. 2. What I like about our school. 3. The aims of our school. 4. How our school prepares for good citizenship. 5. Waste of time in school. 6. A well-dressed high-school girl. 7. How to prepare for an examination. 8. What I have gained by attending high school. 9. Why our school should have a summer session. 10. Advantages of employment during the summer vacation. 11. Why be on time? 12. How to spend the summer vacation. 13. Are clubs and elections a waste of time? 14. Summary of an assembly speech. 15. How to improve the memory. 16. How to find information in the library. 17. Why go to college? 18. Should a boy or girl go in debt for a college education? 19. Should our school organize a poster club, service league, chess club, debating society, parliamentary club, civics club, school bank, swimming club, hockey team, literary society, dramatic club, Cercle Français, or sketch club (or abolish a club now in existence)? 20. Criticism of an assembly speaker. 21. Causes of failure in school. 22. Should our school have an agricultural (or a household arts) department? 23. Does high-school education pay? 24. A comparison of two school courses; for example, the general and the commercial. 25. My mistakes in high school. 26. How to earn money while in high school.

Connectives

Not only should paragraphs be connected in thought, but their relation should be made clear. Paragraph indention serves notice that a new topic is being discussed but does not suggest what the new topic has to do with the old one. Commonly the relation between paragraphs is shown by having a sentence at the end of a paragraph announce the topic of the next paragraph, by having the first sentence of a paragraph refer to the preceding paragraph, or by using conjunctions and connective phrases. One's aim should be, in the words of Barrett Wendell,

to "specify in a way which no man can mistake the exact relation of part to part." Connectives are listed in the chapter on the paragraph.

Practice 10

Bring to class five examples of skillful transition between paragraphs. Find them in newspaper editorials, magazine articles, or books.

Clearness

When after a careful reading you don't understand a paragraph or an article, the reason probably is that the subject is too deep for you; the writer did not think his subject out clearly and thoroughly; the vocabulary is beyond you; the sentences are lengthy, involved, and complicated; illustrations are lacking; or the paragraph, article, and sentences have been built without plan or care. Hence to make your writing clear, select subjects that are suited to your readers; have clearly in mind what you are going to say; use words which are accurate and which your readers will understand; avoid complicated sentences; use examples, illustrations, comparisons, contrasts, figures of speech, word pictures, and anecdotes; and first plan your themes and then build unified and coherent sentences, paragraphs, and compositions.

The most common cause of obscurity in compositions is a lack of a full and clear grasp of the subject. A woman does not begin to bake biscuits or bread or to broil a steak without having clearly in mind every step of the process. Why should any one begin to write without first thinking over material and planning? Other outstanding causes of confusion and ambiguity are the choice of inexact words and the use of pronouns without definite antecedents.

Practice 11

SCHOOL SUBJECTS

Write or speak clearly on one of these subjects. Say something.

1. Why study English, Latin, mathematics, French, general science, stenography, history, typewriting, physics, chemistry, or another subject?

2. Why I like history, French, or any other subject. 3. A secretary's report of a class in English, history, or some other subject. 4. What one learns from physical geography, biology, botany, or another subject. 5. Which high-school subjects are of most value? Why? 6. Is it better to study alone or with a classmate? 7. Helpful study rules. 8. Benefits derived from the physical-training work. 9. My faults in writing and speaking. 10. How to study a lesson in history, Latin, mathematics, or spelling. 11. Value of debating. 12. Why learn to draw? 13. The use of the outline. 14. How to plan a composition. 15. Comparative value of oral and written composition. 16. The value of supplementary reading. 17. An interesting recitation. 18. How to write a good narration. 19. Why revise a composition after the first writing? 20. The practical value of physics. 21. Difficulties in learning French, Spanish, or another language.

Emphasis

In forceful discourse striking features or points have prominence, and details are kept in due subordination, or omitted. The important idea is put in an emphatic place and given more space or time than the less important. The end is the most emphatic position, because final impressions last longest. When a mother who is going out gives instructions for the care of the house, she is likely to keep till last, "And don't forget to put the windows down if it rains," to impress this point. The beginning of a composition is second in importance, because few people read articles that have dull beginnings. In a composition on "The Qualities of a Successful Mining Engineer," for example, the most important topic, "Moral Qualities," is placed last and given more space than any other topic.

Practice 12

1. Which of the two themes is more emphatic? Why?
2. Which has better sentence structure? Give examples.
3. Which excels in word choice? Prove.

1. GIVING TO BEGGARS

1. A childhood experience
2. Reasons for giving to beggars

Because of a childhood experience my response to the request of a beggar has always been governed by my emotions. When I was a little

girl, I often stayed with my grandmother, who lived alone. One morning, while we were eating breakfast, some one knocked at the kitchen door. A strong, well-dressed man stood there, and much to my surprise asked grandmother for something to eat. He explained briefly that his unsuccessful quest for work had brought him to the verge of starvation. My soft heart instantly responded, but I recalled the conversation of my parents regarding the folly of encouraging able-bodied men in idleness, and I whispered to grandmother to tell him he might have something to eat if he would chop some wood. He at once went to the barn and began work. Grandmother soon sent me out with a hot breakfast. The man was chopping with unnecessary vigor and haste, but when he smelled the coffee, down went the ax, and for once in my life I saw a human being wolf down his food.

The incident impressed me deeply. I like to have a mind at peace with itself. Several times I've hardened my heart and passed by a beggar, apparently blind and deaf to his appeal, but my subsequent regret and annoyance has always proved so disagreeable that I would rather give even to the detriment of the beggar than make myself uncomfortable.—PUPIL'S THEME

2. GIVING TO BEGGARS

1. House-to-house beggars sometimes deserving
2. Street-corner beggars commonly impostors
3. Proper treatment of street-beggars

Very often, especially during the summer months, woe-begone individuals come to the door and very humbly ask, not for money, but for food. Some of these applicants are undoubtedly deserving of assistance and should be helped.

The street-corner beggars are, however, an entirely different proposition. As a general rule, they are professional beggars and derive a good income from their business. They are quite likely to be extremely profane when passed by several people together who do not deposit any offering in the tin cup suggestively shaken before them. These beggars are, more often than not, rank impostors. This is illustrated by a supposedly blind street-beggar in Newark who struck with a cane a girl of my acquaintance and "hoped she'd get her nice new dress spoilt," because she did not give him any money. Cases very similar to this are often reported and prove that a great number of these supplicants are "fakers." Moreover we often read in the paper of beggars who have died and left comfortable fortunes gained without work. One New York beggar has a suite at a good hotel, owns an automobile, and employs a chauffeur.

For these reasons I consider the street-beggars parasites of the worst

kind and do not believe in giving to them. Rather let them be locked up when found begging; and if they prove to be really deserving, then let them be cared for at the institutions maintained by the taxpayers for this purpose. Surely their pride cannot be hurt by attendance at one of the public almshouses, and the general public will be greatly relieved.—PUPIL'S THEME

PRACTICE 13

MANNERS AND ETHICS

Write forcefully on one of these topics:

1. Are the American people amusement-crazy? 2. What do we owe to our associates? 3. "The real issue is the eternal struggle between these two principles—right and wrong." Apply the quotation to conditions today. 4. An everyday hero—policeman, engineer, or laborer. 5. Responsibility of older students for the younger boys and girls of the school. 6. The essentials of good breeding. 7. How to form and how to break a habit. 8. Why some boys grow up selfish. 9. How to cultivate determination. 10. Relics of barbarism in school. 11. Pluck or pull. 12. What is liberty? 13. Is it sensible to make New Year's resolutions? Why? 14. What is success? 15. The kind of boy or girl I admire. 16. What will people say? 17. Lending or borrowing homework. 18. Courtesy at home, on the playground, in the schoolroom, in the street car, in the theater, in the use of the telephone, at church, at the table, at a party, or while on a visit. 19. What is conscience? Is conscience always a safe guide? 20. Is the Golden Rule a safe guide? 21. Honesty in sports. 22. Value of good manners.

Introduction

The palatial house has a large entrance hall; the small house, none or a tiny one. A long composition needs a direct, interesting introduction to define terms, explain circumstances, state the proposition or subject to be discussed, or make clear the plan. A short composition may need an introductory sentence. A safe rule is to cross out the introduction if it doesn't help the reader or hearer.

Conclusion

The last paragraph is commonly a summary or enforcement of an important idea. It may be used to repeat the chief points, to remove doubts, to explain difficulties, to enlist sympathy, to

strengthen conviction, or to emphasize an important point. The last sentence should be so phrased that it will linger in the hearers' minds. A brief speech or short written theme needs no conclusion or just a sentence to enforce the main point. Don't feel that you must say something after you have said everything you have to say.

Practice 14

For a 300 to 500 word composition on the subject "My Library" which of the introductory paragraphs is best? Why? Which of the concluding paragraphs is best? Why?

INTRODUCTORY PARAGRAPHS

1

To a casual observer my bookcase must seem like a hodgepodge of books with absolutely no arrangement as to size. For me this motley array presents the fruits of much time, thought, and work. My books I acquired by hook or by crook. Some I inherited from father's and mother's sets. Some I rooted out of old packing cases. Others I bought myself, but most were gifts. On the bottom shelf (the one I consult only when necessary) I have placed my *Encyclopædic Dictionary, Experimental Science, Dictionary of Scientific Names,* and various other prosaic volumes. The shelf above contains interesting books on my studies. My Darwin (I have the whole set), my bird lore, insect book, flora and fauna, zoölogies, and a beginner's Greek book rub elbows with similar volumes on chemistry, physiography, and the writing of poetry (I never read the book). The shelf above contains my classics, Shakespeare, Hugo, Dickens, Hawthorne, and others of sterling worth. The next and top shelf contains a conglomeration of dilapidated novels and interesting light stories. Red-covered *Seventeen* reposes in the shadow of huge *Alice in Wonderland. Quo Vadis* is tucked between *The Light That Failed* and *The Wandering Jew.* London's adventures gayly huddle at the right with *The Sketch Book.* Each is on familiar terms with his neighbor.

2

"Good books are friends of the mind and heart, comrades in joy and sorrow, counselors in times of problems, and guides in days of bewilderment and doubt. Their treasures have never been exhausted." These words of a noted book lover express the feeling of every book lover. How much joy there is in owning our own copies of favorite stories, volumes

that we may read again and again whenever we wish. Many people say that we can get all our reading matter from the public library; but these books are transient guests, while our own are permanent friends.

3

There, in one corner of our living room, is built into the wall a case, not more than five feet high and seven feet wide, in which my world is situated—my silent world. Into that rather small space are condensed the seas, the lands, the heavens—the entire universe. There the learning of centuries is to be found. There vivid romances, some real, others imaginative, are taking place. There great battles are fought and great voyages taken. Yes, there I have my world, the large world condensed. There my library stands.

CONCLUDING PARAGRAPHS

1

Although I treasure every book in my library, there is one that is really and truly precious to me. It is *The Ruler of the Kingdom* by Grace Keon. The book itself is not the cause of the endearment, but the fact that it is autographed by the author means more to me than words can express.

2

From what has gone before, one might consider my library very small and limited, and so it is. One of my greatest aims is to have a collection of books of which I can be proud. In the future I hope and intend to make substantial additions to my library. First I should like to have a good set of history books. In these, of course, would be included Wells's *The Outline of History*. Then I should get the works of some of our best English and French writers—Dickens, Thackeray, Stevenson, George Eliot, Jane Austen, Hugo, Dumas, for example. After these I should want some of the modern writers. In this class would be included Kipling, Conrad, Galsworthy, Frost, and Morley. I have come to the conclusion, however, that by the time I have made all these desired additions to my library, I shall be old, gray, and penniless.

3

There is, however, more to a library than simply possessing it. Some one has said that books are our best friends—but what are friends if we are not acquainted with them? Up to date I have read only a small proportion of my four hundred books. I hope, nevertheless, that some day I shall have read practically every volume.

Practice 15

Read carefully the following pupil theme and then write on one of the following subjects. In your thinking, planning, writing, revising, and copying carry out all the suggestions in this chapter.

1. My library. 2. My library to be (or as I would like it). 3. My library present and future.

MY LIBRARY TO BE

1. My present library
2. Books for a snowy, windy afternoon
3. Poetry for three A.M.
4. Books for bright, breezy summer days
5. Psychological novels and plays
6. Ending the enumeration
7. The inner lives of people
8. Desire not to be simply an absorber

Enumerated exactly, the main part of my library at present consists of one intermediate algebra, one Latin grammar and syllabus, a weighty volume on modern European history, a rhetoric, and several smaller books on various subjects of interest and otherwise—mostly otherwise. To any person covetous of my library I am glad to say that on my escape from this institution of learning I shall gladly bequeath these books to other eager hands.

For my future library is to be of an entirely different nature. In it there will be books such as one would select to read on a snowy, windy afternoon, when one is curled up in front of a cracking fire munching a crisp, red apple—books such as *Treasure Island, Innocents Abroad, Pickwick Papers, Tartarin of Tarascon, Kim, Across the Plains, Robinson Crusoe, A Tale of Two Cities,* and all such colorful, picturesque, and red-blooded volumes. What a contrast to my present library! It is difficult to imagine any one curling up luxuriously before the hearth with a copy of the Latin syllabus open to his fascinated gaze.

Then there are going to be slim volumes of the type of poetry one longs to read at three in the morning, after every one else has retired, and there is no danger of an inquisitive and irritated mother poking her head into the room to inquire about the needless expenditure of electricity. In the aristocratic volumes that I have mentioned, there will be only such poems as can be read again and again, gaining a new and inexplicable charm with each reading—poems such as *The Song of Songs, Salt Water Ballads,* Sara Teasdale's finer lyrics, Vachel Lindsay's "jazzed" and syncopated poetry, Joseph Auslander's sincere and moving poems,

and—oh, hundreds of others. Again, how different from my present books! Somehow it is hard to visualize myself creeping cautiously from bed at three A.M. to get my intermediate algebra.

Moreover there must be books to read when one is lying under the trees on bright, breezy summer days—books like *The Admirable Crichton, Cyrano de Bergerac, Caesar and Cleopatra, The Happy Prince, At the Back of the North Wind,* and in fact all such clever plays and delicate fairy tales.

These for airy summer! For bitter, gloomy moments, on the other hand, I intend to have a shelf of books that are full of almost divine compassion and sympathy for the human race. On this shelf will be Anatole France's *Human Tragedy,* Gorki's *Creatures That Once Were Men,* Tolstoy's *Ivan Ilyitch,* Andreyev's *Seven That Were Hanged,* and many other such volumes. In the darkest, most dismal corner of the bookcase will be Schopenhauer's *Studies in Pessimism.* I guarantee that if you aren't gloomy when you start reading this book, you will be when you get through.

To read during hours when I am feeling interested in psychology, I will keep such books as Chekhov's *Cherry Orchard,* James's *Daisy Miller,* Edith Wharton's *Ethan Frome,* Booth Tarkington's *Alice Adams,* Hawthorne's *Scarlet Letter,* and other penetrating, understanding novels and plays.

Goodness, how my bookcase is expanding! And I have just begun. It is evident that it is useless to go farther in my enumeration.

However, although books play so large a part in my life, I don't intend to keep my library entirely on shelves. I hope to be able to read the inner lives of people about me as the most interesting novels to be found. I expect to find psychology, philosophy, wit, and dramatic action in my daily contacts with fellow human beings. I know that I shall find poetry in the lively streets of the city, in the green fields of the country, in the flying clouds of the heavens, and in the concealed thoughts and emotions of all people, however coarse and hardened these people may appear when viewed superficially.

It is my earnest hope that I may keep myself from becoming simply an absorber of thinking people's thoughts, and that I may, on the contrary, become able to see things through eyes not unduly clouded with second-hand impressions.—PUPIL'S THEME

PRACTICE 16

In New York the fourth-year English Regents examination commonly calls for the writing of a composition of 300 or 400 words. The following topics are taken from recent Regents

question papers. Write an outline and a theme of at least 300 words on one of the topics. In your revision ask yourself these questions:

1. Will the composition arouse the interest of others?
2. Do I begin on the subject without delay?
3. Do I stick to the subject?
4. Is my purpose achieved?
5. Have I followed instructions?
6. Have I an effective ending?
7. Does each paragraph follow the preceding naturally and logically?
8. Are transition phrases or sentences used to guide the reader?
9. Have I given extra space to my most important ideas and placed them in emphatic positions?
10. Have I enough examples, illustrations, comparisons, contrasts, specific details, and picture-making expressions to make my points clear?
11. Are the paragraphs well built?
12. Are the sentences varied?
13. Are there mistakes in sentence structure, use of idioms, punctuation, capitalization, spelling, or other matters of technic?

(1) *The kind of speaker I like to hear.* Try to recall the best speaker you have ever heard. Analyze the secret of his (or her) effectiveness. Such questions as these may assist you to plan your composition: What are the essentials of a good speech? What means does a good speaker employ to gain and keep the interest of his audience? To make his meaning clear? To convince? Use illustrations from actual speeches that you have heard.

(2) *Reading the newspaper.* On the basis of your experience and observation give the best advice you can as to profitable and unprofitable ways of reading the daily paper. Consider such questions as these: Should we read everything in the paper or select some articles and ignore others? Do people waste time over the daily paper? Are headlines a help or a hindrance? Should a reader believe all he reads? What would be the effect on the mind of reading nothing but the daily press? Other topics will occur to you. Select carefully the topics you will develop; then plan and write a theme.

(3) *Popularity.* Washington Irving says, "The hero of today pushes the idol of yesterday out of our recollection and he will in turn be supplanted by his successor of tomorrow."

Show from your own observation or from history the truth or falsity of this statement, using specific illustrations to prove your points and discussing the achievements of the persons whom you choose as illustrations.

(4) *College versus travel as a means of education.* Suppose that on your graduation from high school you will come into possession of a sum of money sufficient to give you one year of college or one year of travel. For which purpose would you use the money? Which do you think would be more pleasurable and which more profitable? Which do you think would help you more in later life? Justify your choice by giving knowledge gained from your own experience or from what you have heard.

(5) *A plea for rainy days.* Write a defense of unpopular weather. Consider such questions as these: What is usually said against the rainy day? Why is it disliked? What are its charms? What moods does it create in us? From what annoyances does it protect us? What are its most enjoyable pastimes?

(6) *The best way to spend old age.* Some people grow old gracefully and some do not. By recalling to mind old people whom you have seen —some happy, some unhappy; some agreeable, some disagreeable— decide what are some of the enduring satisfactions of life; what interests and ambitions remain attractive beyond youth; what are habits to avoid and courtesies to cultivate for the sake of old age; what things make old age tragic.

(7) *What makes a well-read person.* Consider such questions as these: Should you prefer to be known as one who reads widely *or* as one who reads thoroughly and with discrimination, as one who reads everything *or* as one who reads only the best? Should an educated person read various types of literature, such as modern books, older classics, magazines, and newspapers?

(8) *Why I am glad to live in the present age* or *Why I wish I had lived in some definite earlier age.* Weigh carefully the advantages and disadvantages of life at the present time *or* in that earlier age. Visualize just how people live *or* lived. State two or three important reasons for preferring the present or the past; then give the best evidence you can to convince others that your reasons are good.

(9) *Science in modern life.* Has the development of science made life more simple or more complex? Is there a vital need for a wider knowledge of science? May scientific knowledge be emphasized too much? How does science actually contribute to life?

(10) *How I shall use my leisure hours.* To spend leisure well is the art of living. You have observed people who use their freedom intelligently and others who use it unintelligently. Thinking of such examples, write your opinion of the kinds of activity and pastime most worth cultivation during your leisure. Do not write about plans for vacation days during your next few years, but consider the prospect of a normally long life and the ways of spending its hours of freedom from work and duty.

(11) *My greatest fear.* Most human beings are especially afraid of

something—snakes, thunder and lightning, the dark, disease, and so forth. Have you a pet fear? Do you think it is a reasonable or a foolish fear? Can you trace the origin of this pet fear to experiences in your childhood? Have you noted similar fears in other people? What plan would you advise for conquering tendencies to foolish terror?

Practice 17

Write the composition for which you gathered material while studying Chapter IV. Apply what you have learned about building a paragraph and a composition.

CHAPTER VI

EXTEMPORANEOUS SPEAKING

Meaning

There is no sharp line of distinction between oral composition and extemporaneous speaking. In fact oral composition includes extemporaneous speaking, impromptu speaking, and debating. Debating, in turn, is commonly extemporaneous speaking. Impromptu speaking is offhand, unprepared. Extemporaneous speech is prepared but not memorized.

Importance

Ruskin says, "The rule is five thousand a year to your talker and a shilling a day to your fighter, digger, and thinker." Professor Winans points out that engineers, because they are not trained in public speaking, seldom become presidents of engineering corporations. Not only in the law, ministry, teaching, and politics, but in many other vocations ability in public speaking has a dollar-and-cent value.

Mr. Allen Davis said in an address, "The Director of the High Schools in Pittsburgh, one of the most commercial cities in the world, sent out a circular letter to every business firm of consequence in the city, asking those firms what was the most important thing to teach students in order to enable them to grapple more successfully with the problems that would await them in the business world. With a few exceptions, the answers that he received did not say, 'Teach them more arithmetic,' or 'Teach them more stenography.' In fact, ninety-nine per cent of those business firms laid stress upon the advantage of being able to write and speak the English tongue accurately and forcibly."

The convincing speaker has opportunities for public service. Self-respect compels a person to speak so that the words of his mouth will not condemn him. Grammatical errors and dialect are classed with dirty hands, face, and clothes and bad table

manners. Patriotism suggests that he learn to speak convincingly in support of law and order and democratic institutions and against violence, selfishness, and dishonesty. The leader in high school, college, and public life is commonly a forceful speaker.

Habits

Speaking, like writing, is largely a matter of habit. Nobody can form habits for you. You can, however, break the bad habit of wriggling when speaking, for example, by solemnly resolving to break this habit, by practicing standing still when conversing, when answering questions in class, and when making a speech, and by never suffering an exception, never making purposeless movements when speaking to one person or a group. Think how you learned a stroke in tennis or swimming or a dance step, and learn to speak by the same methods.

Bad habits are not men of straw to be overthrown but demons to be cast out or giants to be wrestled with. Because habit formation is difficult and serious business, to succeed one needs to have both system and will power. A notebook with NEVER AGAIN pages on which you jot down errors pointed out by teachers, parents, classmates, and friends is an important step towards success. Will power insures adequate practice and prevents exceptions. If a student uses his best English in the English class four hours a week, and his worst English during his remaining one hundred waking hours in a week, the chances are twenty-five to one that he will not learn to speak well.

Posture

Stand up. Don't slouch. Stand easily, not lazily, with chest up, weight well forward, shoulders square, head erect, and chin at right angles to the throat. Practice relaxing the arms, hands, and throat. Avoid swaying from side to side, twitching the fingers, and other purposeless movements. Usually the speaker stands with the weight on the ball of one foot and with the other foot at a comfortable distance diagonally in front. In this position the weight foot may point straight to the front or be slanted out; the

free foot is turned out. The free foot leads in a change of position. The weight may at any time be shifted to the advanced foot for such a change or for especially vigorous speech.

Don't acquire the habit of speaking with hands in pockets or of leaning on a desk or a chair. These habits indicate either a lack of training or a "cocksureness" that an audience will tolerate in a genius but hardly in a schoolboy. It is, of course, permissible to put a hand in a pocket or let it rest lightly on a desk at the speaker's side, but such an easy position should be the exception, not the habit. Don't stand with arms behind the back as if personating an armless statue.

Change position occasionally at the beginning of a paragraph. Stand still until you are ready to paragraph in this way. Make the change as you begin to speak the paragraph rather than during a pause. The change may be several steps obliquely forward. If moving obliquely to the right, begin the movement with the right foot. Starting to the right with the left foot or to the left with the right foot is an awkward movement. If you are near the edge of the platform, the change may be a short step backward as you address another group of the audience.

Mannerisms and Nervousness

Avoid mannerisms. What is yours? Perhaps it is playing with a button or a chair, rubbing your hands together, rising on your toes, buttoning and unbuttoning your coat, adjusting your collar or necktie, or making faces as you speak. Mannerisms indicate embarrassment. Nervousness is not criminal, but advertising one's nervousness is foolish.

Nervousness is commonly a result of lack of adequate preparation, lack of confidence, self-depreciation, selfishness, or cowardice. If a speaker prepares thoroughly, has proper self-confidence, thinks about his subject and his audience, not himself, and practices rigid self-control by standing well and breathing deeply even though his knees are trembling under him, he not only conceals his nervousness but quickly overcomes it. Roosevelt says that the way one overcomes nervousness is by acting as if he were

fearless even when he is frightened. He adds, "There were all kinds of things of which I was afraid at first, ranging from grizzly bears to 'mean' horses and gunfighters; but by acting as if I was not afraid I gradually ceased to be afraid." Gain mastery of yourself.

Audience Sense

Face the audience squarely. Look at the audience, not at the ceiling, the floor, or the windows. Be straightforward and courageous enough to look right into the eyes of the people to whom you are talking.

Talk to your hearers, not at them. Use the tone of conversation but speak slowly and especially distinctly if the audience is large. Make a thick-skulled, slightly deaf person on the last seat understand everything you say. Avoid the auctioneer style. Senator Hoar advises a person to adopt the style of speech he would use in an earnest and serious dialog with some one at the other end of the table. Professor Winans warns against two common speech faults, absent-minded delivery and soliloquizing delivery. Absent-minded delivery means speaking without thinking the ideas. A reader may just pronounce words instead of getting and giving ideas. Frequently memorized debates and orations are spoken in parrot fashion because the speakers don't think what they say. Soliloquizing is talking to oneself rather than to the audience. If you look at the audience, you are likely to talk to them and send your ideas into their minds.

Talk to different parts of the audience. One experienced speaker always watches sharply three auditors, one on the right, another in the center, and a third on the left, to ascertain the effect of his speech. He selects people on the rear seats so that he may be sure that every one is easily hearing his words.

Earnestness

Show real concern. Be honest, earnest, animated, enthusiastic, and forceful. Talk simply and straight to the point. Avoid bookishness and formality. George R. Wendling says, "A great orator is a great soul on fire in a great cause."

PRACTICE 1

Prepare to speak to your classmates earnestly on one of the following subjects. Stand well. Avoid mannerisms.

1. Persuade the pupils to buy the school paper or hand in news or articles for the paper. 2. Urge the boys to try for one of the school teams. 3. Persuade the pupils to buy tickets for the annual play, entertainment, or concert. 4. Explain the purposes and the work of a school club. 5. Urge the pupils to try out for the debate team or a musical club. 6. What in your high school should be changed? Speak in favor of the reform. 7. Urge your classmates to support a team by attending the games. 8. Speak at a Jack London, Dickens, Shakespeare, Wordsworth, Mark Twain, Hawthorne, Lincoln, Washington, Roosevelt, Wilson, Thanksgiving, Memorial-Day, Armistice-Day, or Christmas celebration.

Enunciation

Enunciate distinctly. Cut your words apart. Don't swallow the ends of words and sentences. Let the audience hear the last sound of each word and the last word of each sentence. Make it easy for the pupil farthest from you to understand everything you say.

Voice

Open your mouth to avoid nasality and improve your enunciation and vocal resonance. Don't talk through your teeth. The mouth is the loud speaker of the human radio. Improve your voice by practicing intelligently and regularly the voice exercises on pages 561 and 562.

PRACTICE 2

Discuss a magazine or a newspaper article. Read, if possible, articles on the subject in two or more magazines. A reproduction of an article in the *Literary Digest* or another magazine is not a discussion. As you prepare, keep in mind the six points of criticism: posture, mannerisms, audience sense, earnestness, enunciation, and voice.

Purpose

Many speakers are like the man in the old song: "I don't know where I'm going but I'm on my way." The successful speaker,

however, knows why he is speaking and what he wishes to accomplish by his speech. The five common purposes of speech are to entertain, to inform, to impress, to convince, and to move to action. The humorist entertains with a good story. The teacher, manager, and foreman speak for the purpose of making ideas clear to learners. A Fourth of July orator may impress upon the minds of his hearers the heroism of our forefathers and the true meaning of patriotism. The debater is satisfied if he convinces the judges or the audience. The speaker who is raising funds for the Red Cross, an orphans' home, or a hospital is successful only if satisfactory contributions are made. Decide which of the five is your purpose. In a complete sentence state the exact purpose of your speech; as, My purpose is to win votes for James Wilson as president of the Athletic Association. Then look at the statement to make sure that your subject is definite and not too broad.

Material

Read and talk. Don't read entire books or magazine articles unless the material is directly to the point. Read as widely as your time for preparation permits, but find the books and articles that help you to accomplish your purpose.

Outline

Dr. Lyman Abbott mentions four important steps in the planning of a speech: (1) the object of the speech or the result it is to accomplish; (2) the central thought; (3) the analysis of this central thought into three or four propositions; (4) some illustrations or concrete statements of each proposition.

One of these is selecting the main points or arguments to accomplish the purpose set. Decide what are the main props supporting your contention or the big divisions of the subject to be treated. Dr. Edward Everett Hale advises a student preparing to speak to sit down and write to a friend a letter saying, "I am to speak on a certain subject, and I wish to make these points." Here he should state exactly the points he intends to make. Dr. Hale continues, "If the student finds he has nothing to say in his

letter, he had better write to the committee that invited him, and say that the probable death of his grandmother will possibly prevent his being present on the occasion." This statement of main points may be very simple; as,

REASONS FOR VOTING FOR JAMES WILSON FOR PRESIDENT OF THE ATHLETIC ASSOCIATION

I. His scholarship
II. His executive ability
III. His athletic record

Arrange your material under the main points. Before including a quotation, an illustration, a set of statistics, or other material you have collected, ask yourself, Is this on the subject? Will it help me to accomplish my purpose? Think what objections might arise in the minds of the audience and how to meet them or what point might not be clear and how to make it plain.

Test the relationship of the parts of the speech by thinking how the ideas are connected. If *and* or *but* can be used between the topics, they are coördinate; if *for, since, because, to explain, to illustrate,* or *to enumerate* can be inserted, the second is a subtopic under the first.

Example:

RECREATION CENTERS

I. Feud between gangs in San Francisco
    A. Resulting murder
    B. Boy's plea for recreation
II. Problems of New York City
    A. Increase of crime among adolescents
    B. Increase of accidents among children
III. Play conditions of city children
    A. Home
    B. Street
        1. Traffic
        2. Gangs
IV. New York City's progress in recreation slow
    A. Parks
    B. Few recreation centers

V. The needs of the recreation centers
  A. Land or space
    1. Public school playgrounds and gymnasiums
    2. Purchase or gift
    3. Roofs of buildings
  B. Play directors, not bosses
  C. Adequate appropriations

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Notes

After completing the outline, think how the main topics are linked in thought and memorize them so thoroughly that before the class you will always know what point comes next. When delivering a prepared speech, have no notes unless you wish to use a long quotation, a number of quotations, or a set of statistics. Thomas W. Higginson says, "Never carry a scrap of paper before an audience."

Practice 3

After securing material and writing the outline, advocate a reform, improvement, or change in your high school, city or town, or state. In deciding on a subject think over such school subjects as the courses of study, scholarship, athletics, clubs, textbooks, assemblies, publications, and entertainments; such city or town problems as social conditions, poverty, lawlessness, the automobile, the theater, transportation, laboring classes, education, daylight saving, parks, playgrounds, housing, billboards, the motor bus, public health, safety, amusements, city manager, civil service, community chest, liquor question; and such state problems as roads, canals, parks, prisons, education, forests, moving pictures, old-age insurance, rivers, public buildings, open shop and closed shop, water power, capital punishment, child labor, convict labor,

marriage and divorce, employment of women, direct primaries, farming, gambling, hours of labor, income tax, industrial insurance, minimum wage. The criticism will include the points already discussed in the chapter. What are they?

Practice

After preparing the outline deliver the speech several times to real or imaginary auditors. Father, mother, brothers, and sisters are a good audience for one or two deliveries and are usually fearless and helpful critics. Talk to the cat or canary rather than just into the air. Don't try to fix the exact words. Make yourself at home in the subject by making paths through it. Adjust the length to the time assigned you. As you speak, visualize your audience and see how each point is received. Practice occasionally before a mirror to establish the habit of standing well and to get rid of mannerisms. Watch for defects in your speech which your teacher or classmates have pointed out.

Profit by the criticism of any one who will listen to you. Watch your hearer to see whether he is actually interested in what you are saying. If he isn't, find the reason and try again.

Practice 4

Prepare to speak on one of the following topics. For the book named, substitute the supplementary book you have just read. If you like the book, make it so attractive that your classmates will read it.

1. What I liked in Eliot's *Romola* (or any other book). 2. What I disliked in Mitchell's *Hugh Wynne* (or any other book). 3. What interested me most in Tarkington's *A Gentleman from Indiana*. 4. What I learned from Muir's *The Boyhood of a Naturalist*. 5. Why Roosevelt's *Letters to His Children* is worth reading. 6. A review or criticism of Conrad's *Lord Jim*. 7. A character in Burnett's *Through One Administration*. 8. Contrast in Kennedy's *The Servant in the House*. 9. The setting of James's *Daisy Miller*. 10. The plot of Thackeray's *Henry Esmond*. 11. Why you should read O. Henry's *The Four Million*. 12. What you should look for in reading Wiltse's *Still Jim*. 13. A book I have recently enjoyed. 14. The kind of book I like. 15. My favorite book. (Make your hearers want to read it.) 16. My favorite char-

acter in fiction. Why? 17. Books that should be added to our supplementary reading list. 18. My favorite author. 19. Value of novel reading. 20. The value of the study of the drama. 21. A character sketch. 22. How to use the dictionary (spelling, pronunciation, meaning, etymology, grammar, synonyms). 23. How to read a book. 24. How to use the margin. 25. The best books of the year. 26. Books I have outgrown.

Beginning and Ending

For many speakers delivering the message is easier than getting into the speech and getting out of it. Introductions and conclusions are often tedious, clumsy, wooden, and pointless. The introduction should suggest the purpose of the speech and prepare the audience for a favorable reception of the ideas to be presented. It may be a statement of the importance of the subject to the audience, a brief history, or a direct statement of the purpose or theme of the speaker. Other forms of introduction are a general statement to be illustrated, a striking illustration, a brief quotation, a reference to history or literature, or a brief, pointed anecdote.

Example:

INTRODUCTION OF ADDRESS BY CLAUDE BOWERS AT THE JACKSON DAY DINNER

One hundred years ago today, conditions in America had created a paramount issue—shall the government be restored to the people, or shall it be made an instrumentality of monopoly for the exploitation of the average man? One hundred years ago this year, Andrew Jackson rallied the people to a memorable battle for the preservation of popular government and the subordination of money to men. The people responded, and Andrew Jackson won. And now, after just a hundred years, that paramount issue is back again; and the times demand that the party that Jackson led shall dedicate itself anew to the principles he wrought for, and the victory he achieved.

In the conclusion the speaker should take leave of the audience gracefully and drive home his main point. The conclusion should throw a new light on the subject, strike the keynote of the speech, serve as a climax, fix important ideas, enforce the central idea, hammer home the essential, or impel to action.

If the purpose of the speech is to secure action—for example, subscriptions for a hospital, the purchase of an article, or votes for a candidate—the speaker in his conclusion should persuade his hearers to act. Always the speaker must bear in mind that action is more important than belief or conviction—and also harder to secure. Other ways of enforcing the central idea are by a personal reference, an illustration, a quotation, or a historical allusion. The prime qualities of a good conclusion are brevity and force.

The delivery of the introduction and conclusion, like the subject matter, is important. When you have reached the front of the room and are facing your classmates, take a breath before speaking the first sentence. This will give you the stuff out of which to make voice and will help to overcome nervousness. Avoid haste in beginning to speak. Make sure that everybody hears your opening words, but don't begin in a high-pitched, loud voice.

Don't hurry in leaving the front of the room or the platform. End the speech with your best sentence and best delivery.

Example:

WHAT I'D LIKE TO BE

Of course, in the beginning I wanted so intensely to be so many different persons that I succeeded only in being intensely myself. My ideal was the vague and impossible combination of a cowboy and an Indian, a policeman and a chivalrous bandit. A little later I promoted myself. I was now a detective. A time came, however, when I decided that I had reasoned wrong. I made up my mind to defeat the law instead of serving it. That is to say, I decided to become a lawyer.

I was twelve then, and very sophisticated—very blasé. There was no room, I had decided, for sentiment or honor in this world. The world was an oyster, and, of course, I was going to open it as easily as I snap my fingers. But that, you know, was when I was twelve. I grew older—and one does—I grew less sophisticated and less blasé. I reached the point where I decided that, if the thing I chose as my life work caused me to lose my self-respect, I'd have to quit. Of course, other things prompted me to make the decision that I did, but this was one of the most important considerations.

Eventually I decided to teach, and that to me could mean but one thing, history. History is always changing, always growing more interesting. Consider the tragic life of Sir Walter Raleigh and the

brilliance that was Napoleon, and you will understand why I like history above all else.

Therefore I am going to teach history, and with due respect to other subjects, including English, I think I shall be teaching the best subject of all.—PUPIL'S SPEECH

PRACTICE 5

Paying particular attention to the subject matter and delivery of the introduction and the conclusion, speak on "What I'd Like to Be" or "The Most Important News of the Past Month." If you choose the second topic, prove that the news you select is more important than any other news of the month.

Words, Sentences, and Paragraphs

Boil down. Eliminate unnecessary words and repetitions. Two speech diseases are talking too much and saying too little. Nicholas Longworth says, "Be brief, logical, and accurate. It is easier to be eloquent than concise."

Don't "crank up" with *well* or *why*. Attach a self-starter to your speaking apparatus. Don't hitch sentences together with *ands, buts,* or *sos*. Don't fill pauses with *urs*. Pause before conjunctions and prepositions, not after them. Avoid *and-ur, but-ur, that-ur, to-ur*. Professor Winans says, "Grunting is no part of thinking." Oliver Wendell Holmes says,

> And when you stick on conversation's burrs,
> Don't strew your pathway with those dreadful *urs*.

Speak in well-constructed sentences and well-built paragraphs.

PRACTICE 6

Which words or expressions in the following extract from a pupil's speech are effective? Why?

In the laboratories of the Rockefeller Institute of New York City had been developed two serums for the cure of pneumonia. Somebody was instantly needed to carry it to Quebec, a distance of five hundred miles.

Now into this swiftly moving drama of life and death stepped Colonel Charles A. Lindbergh. Without a moment's hesitation he accepted

the commission. An automobile was placed at his disposal, and with a motorcycle escort clearing the way Lindbergh swept over the Queensboro Bridge at fifty miles an hour and reached Curtiss Field, where a fast Army plane was awaiting him.

Lindbergh, using a plane which was thoroughly unfamiliar to him, streaked over strange country as if death were at his heels. Ripping through the fog and rain at speeds ranging as high as one hundred fifty miles an hour and bucking a raging snowstorm, he zoomed out of the darkness to make a perfect landing on the historic Plains of Abraham.

But the Colonel's great flight to save the life of his dying comrade was in vain. The serum was of no avail, and shortly afterward Floyd Bennett embarked on his last great flight, whence there is no returning.
—Pupil's Speech

Practice 7

Choosing a statesman, a poet, a historian, a novelist, a philanthropist, an inventor, a general, an engineer, a financier, a doctor, or a worker in some other field, speak on "One of Our Greatest Americans." Select interesting, significant, and rememberable information about the person chosen. If your purpose is to inform, the measure of your success will be how much your hearers remember, not how much you tell them. If your speech includes a list of dates and facts about the person such as are found in the articles in most encyclopedias, nobody will be interested in these details or remember them.

Variety

Vary the pitch, force, and rate. Stress important words. A monotonous delivery puts an audience to sleep.

Pause

Pause before and after emphatic words and important ideas. Make the audience wonder what is coming.

Gestures

A graceful, spontaneous gesture adds force to an argument. Don't, however, make incipient gestures, which are little movements of the hand at the side to emphasize a point. Make complete gestures or none.

Apology

Don't apologize. If you prepare carefully, no apology is needed; if you don't prepare, the apology does not make amends for your lack of work.

Practice 8

In a speech on the college you know best or expect to enter, present to the class the information that you think will interest them and be of value to them. Will you include any or all of these topics: location, buildings, courses, expenses, athletics, student life, advantages, and disadvantages? What other topics will be interesting and valuable? Hand in your outline. The criticism will include all the points so far discussed in this chapter. What are they?

Attention

A practical problem of the speaker is holding the attention of the audience. Because in every audience there are numerous distractions, the speaker's task is not an easy one. For one the room is too hot, for another it is too cold, one girl's shoes hurt her, another drops her compact or handkerchief, somebody coughs, and a latecomer enters. Sometimes the speaker's appearance, useless movements, faulty delivery, or use of notes distracts the hearers' attention from what is said. If, for example, a speaker looks out of the window, plays with his watch chain, and wriggles, his classmates will watch him instead of listening.

William James says, "No one can possibly attend continuously to an object that does not change." Because monotony puts an audience to sleep, have a variety of subject matter and vary the delivery. Interest, like inattention, is contagious. If you are enthusiastic about your subject, think the ideas as you speak them, and talk to your classmates, they are likely to attend to what you say. Four other ways to hold the attention are by saying something worth listening to, by provoking curiosity, by stimulating the imagination, and by using concrete language and illustrations.

PRACTICE 9

In a speech on an American or a world problem aim to hold the undivided attention of every pupil. Hand in your outline.

1. Immigration. 2. Coal. 3. Food. 4. Railroads. 5. Lawlessness. 6. Federal control of education. 7. American participation in European affairs. 8. The tariff. 9. Lynching. 10. Labor and capital. 11. Liquor. 12. Farming. 13. Prisons. 14. The League of Nations. 15. The World Court. 16. Aviation. 17. China. 18. Child labor. 19. Disarmament. 20. German reparations. 21. Government ownership. 22. Marriage and divorce. 23. Merchant marine. 24. Military training. 25. War. 26. Personal liberty. 27. Philippine Islands. 28. Ship subsidies. 29. State rights. 30. Strikes. 31. Trade unions. 32. Unemployment. 33. War debts. 34. Trusts. 35. Wastefulness.

Concreteness and Reinforcement

A concrete word appeals to one of the five senses. *Abstract* is the opposite of *concrete; general* is the opposite of *specific.* A specific word—*honesty,* for example—may be abstract, and a concrete word—*houses,* for example—may be general. Because pictures hold an audience better than abstractions, support your general statements with sensory illustrations. Use your imagination. Keep your hearers wide awake by a free use of *for instance, to illustrate,* and *for example.*

Because a hearer can't turn back a page or two to clear up a point and because distractions prevent listeners' understanding everything that is said, the speaker must not only say exactly what he means and say it so definitely and clearly that no one can misunderstand him, but also reinforce his ideas. To enforce a main idea often there is necessary a repetition and illustration that would be tedious in an essay. Repeat and illustrate your idea until it sinks in but not until your hearers are bored.

Criticism Outline

1. Posture—body, eyes, hands, purposeless movements
2. Audience sense
3. Enunciation and pronunciation

4. Voice—breath support, freedom, placing, resonance, pitch
5. *Well, why, and, but, so, ur*
6. Words—correct, simple, suggestive, specific, picture-making
7. Sentences—correct, clear, terse, emphatic
8. Structure of speech—main topics, subtopics, paragraphs
9. Definite purpose
10. Adequate, accurate, worth-while subject matter
11. Beginning and ending—matter and manner
12. Conversation—not soliloquy or absent-minded recitation
13. Earnestness
14. Variety
15. Mannerisms
16. Fluency—main points fixed in memory, a minimum of hesitation and repetition
17. Attention and interest
18. Concreteness and reinforcement
19. Other defects—use of notes, apology, incipient gestures, talking through teeth, etc.

Practice 10

In a speech on one of the following topics illustrate and reinforce your ideas. Include both your own ideas and illustrations and material found in a book on public speaking.

1. Reading and taking notes. 2. Outlining a speech. 3. Purpose. 4. Inventory. 5. Introduction and conclusion. 6. Practice. 7. How to prepare an extemporaneous speech. 8. The importance of extemporaneous speaking. 9. Posture. 10. Hands. 11. Pauses. 12. Earnestness. 13. Notes. 14. The tone of conversation. 15. Mannerisms. 16. Speaking faults. 17. Attention. 18. Concreteness and reinforcement. 19. Audience sense. 20. Value of good speech. 21. Dressing thoughts in attractive English. 22. How we may improve our spoken English. 23. Voice. 24. Something to say.

On the Platform

1. At the beginning of the speech, when you rise or when you reach the center of the platform, recognize the chairman with

"Mr. Chairman," a bow, or both. Recognize the audience with "Ladies and gentlemen," a bow, or both. The bow should be a slight bend forward from the hips and a dropping of the head and eyes. An elaborate or profound bow is both unnecessary and offensive.

2. When introduced, walk straight to a position well forward on the platform.

3. Walk on the platform as you walk along the street. Avoid both the stride and the tiny step. Don't march soldierlike and don't catlike steal on as if you wished to approach the audience unobserved. Don't look at the floor as if searching for a lost dime. Look at the audience when you are walking toward them.

4. Don't begin to speak at the very edge of the platform. Such a position makes a change of position difficult and causes the audience to wonder whether you will break any bones when you step off the edge.

5. Don't end a speech with "I thank you." Instead, you may bow slightly.

6. Don't walk the platform as if impersonating a caged hyena or a lion at feeding time.

7. Practice correct posture and platform behavior until the correct becomes habitual. Then, when you address an audience, you may forget these details, forget yourself, and center attention on what you have to say to the audience and their reception of the message. But you can't forget until you have first learned.

Practice 11

Speak on one of the following:

1. Explanation and discussion of a recent invention or discovery. 2. My favorite newspaper. 3. Books as friends. 4. Installment buying. 5. Essentials of leadership. 6. The electoral college. 7. The right road to happiness—work. 8. Brilliant failure. 9. The value of system. 10. Keeping a diary. 11. On the choice of books. 12. The curse of leisure. 13. The tabloid. 14. Success as I understand it. 15. The voice as an aid to success in life. 16. Music the universal language.

Practice 12—Theater Day

Speak on one of the following:

1. A play that I enjoyed. 2. A play worth seeing (or not worth seeing). 3. A really funny play. 4. A play that was well acted. 5. Criticism of an actor. 6. The saddest play I ever saw. 7. Criticism of an amateur play. 8. Value of acting scenes from a play or novel studied. 9. How to act the part of Brutus, Cassius, Sir Toby Belch, Malvolio, Dunstan Cass, Sydney Carton, or another character studied.

Practice 13—Money

Persuade your classmates to contribute to one of these causes:

1. The Boy Scouts. 2. The Young Men's Christian Association. 3. The hospital. 4. The student aid fund. 5. The Salvation Army. 6. An unfortunate family in the community. 7. The starving population of ——. 8. The Red Cross. 9. A cause that needs a friend.

Practice 14—Hall of Fame of Living Men and Women

Select a person who deserves a place in the Hall of Fame of Living Men and Women and prove that your hero is truly great.

Practice 15—Current Topic Programs

Read a number of the *Scholastic, Review of Reviews, Time, Literary Digest,* or *World's Work.* Select four articles, write the titles on a slip of paper, and be prepared to speak on the four topics. In class the teacher will select from your list the topic which you are to discuss.

Practice 16—An Hour With Some Modern Poets

In your report on a poet include rememberable incidents of his life, a discussion of his poetry, and one of his poems.

1. Markham. 2. Robinson. 3. Amy Lowell. 4. Frost. 5. Sandburg. 6. Lindsay. 7. Millay. 8. Noyes. 9. Kipling. 10. De la Mare. 11. Masefield. 12. Another contemporary poet.

Practice 17—A Magazine For Class Study

Your class has decided to study during the term one magazine and before voting will devote a period to discussion. Which magazine do you think best for class study? Why? Be specific.

PRACTICE 18

Let a class committee prepare a program of recitations, speeches, dramatizations, and games based upon a book studied in the English class.

PRACTICE 19—OTHER SPEAKING PROGRAMS

1. Do you know two good jokes or anecdotes? Be ready to tell them in class on Joke Day.
2. What is your hobby? On Hobby Day tell about it clearly and enthusiastically.
3. On Poetry Day recite a memory selection and tell why you think it worth remembering.
4. Explain a business proposition or a new industry with a view to arousing interest or selling stock.
5. Make a political speech in support of a candidate running for office in school, city, town, county, state, or the United States.

Radio

Of an excellent radio address delivered by Nathaniel Elsberg, the *New York Times* says editorially:

"Not only was every word he said distinctly audible and comprehensible, not only was every sentence correctly constructed and unmarred by a single *and-uh* or *but-uh*, but his voice was carefully and successfully adjusted to the peculiarities of the facility that had been put at his disposal. Loud enough to be heard, it was not marred by any sign of strain. It flowed easily and smoothly on and on, but not for too long."

Major General James G. Harbord points out the differences between addressing a visible audience and talking to a radio audience:

"The change wrought by radio lies in the fact that though one address goes to an audience of thirty million the contagion of the crowd is gone. The magnetism of the orator cools when transmitted through the microphone. The impassioned gesture swings through unseeing space. The purple period fades in color; the flashing eye meets no answering glance. . . . We sit in our library,

in a room where we are accustomed to study and reflect, where all the surroundings are natural. When we there hear the same man speak, we know him better than we could in the crowd. The very tones of his voice, quiet and deliberate, if he is to be heard by radio, proclaim his sincerity or his lack of it."

PRACTICE 20

Imagine that you have been asked to broadcast on one of the following topics. Rehearse your speech in class.

1. Student government. 2. What is real education? 3. Educational hobbies. 4. Why go to college? 5. Educational vacations. 6. Getting the most out of high school. 7. Educational recreations. 8. Why complete the high-school course? 9. Place of social life in high school. 10. Why take music lessons? 11. Effect of athletic sports on morals. 12. The effect of athletics on scholarship. 13. The best preparation for business.

Salesmanship

"Good salesmanship is selling goods that won't come back to customers who will." Fred F. French says, "To gain a prospect's confidence you must first show him that you are truthful. To show him that, you must be truthful. Second, you must show him that you really care whether it is to his own interest to purchase the article you offer or not. To show him that, you must show him that you are unselfish, and the only way to show him that is to be unselfish."

The three parts of a personal sale are the approach, the demonstration, and closing the sale. First, by putting yourself in the customer's place and talking with him, not at him, "overcome the instinctive antagonism to being sold." Next, earnestly and quickly demonstrate the merits of your article. Talk to the customer; don't recite a memorized piece. Defend the article tactfully, keeping in mind that a critic may become a buyer. Finally, without giving offense, assume that the customer or prospective customer will buy, and talk quantity, terms, or date of delivery. If he hesitates, continue the demonstration. A successful salesman knows his merchandise and his competitors' but doesn't attack his competitors.

PRACTICE 21

Sell to the class a book, a magazine, a novelty, a machine, or another article. If possible, have the article in class. Give the pupils a chance to ask questions.

Announcement

A good announcement is clear and complete. The announcement of a game should include the place, the opposing team, the day, the time, and the price of tickets, and, if the game is being played away from home, directions for reaching the field. In an appeal for a large attendance make the game or entertainment so attractive that pupils will not want to miss it; don't overwork the appeal to school spirit.

PRACTICE 22

Announce to your class one of the following. Include an appeal for a large attendance or for a large number of entrants.

1. A game. 2. A debate. 3. A club meeting. 4. A short-story contest. 5. An essay contest. 6. A poetry contest. 7. An exhibit. 8. A play. 9. A concert. 10. An excursion. 11. An entertainment. 12. A new club. 13. A field day. 14. A speaking contest. 15. Another school event.

Introduction of a Speaker

For a speech of introduction one needs an outline somewhat like this:

1. The purpose of the meeting
2. The speaker, his subject, and experience which qualifies him to speak on the subject
3. The audience's good fortune in having an opportunity to hear him
4. Words of introduction

The speech should be brief and should not embarrass with flattery. The name and the subject should be spoken clearly. If the speaker needs no introduction, one sentence may be enough. In introducing Colonel Lindbergh to the House of Representatives, Speaker Longworth merely said, "I have the extreme pleasure now of presenting to you America's most attractive citizen."

Nomination Speech

A speech of nomination commonly includes these points:

1. The kind of boy or girl needed to fill the office
2. The name of the candidate
3. His record and qualities
4. His platform or the improvements he can be expected to make

Although the name is often held till the end of the speech, it is better to mention it earlier unless everybody knows who is being nominated.

Practice 23

1. Nominate a candidate for a school, a class, a club, a town, or a city office.
2. Let A introduce an assembly speaker, and B, representing the person introduced, speak briefly.
3. Present or accept a gift, a medal, a trophy, or a banner; for example, a baseball championship trophy, a birthday gift, or a gift to the retiring president of a society. Hand in your outline.

Points for Speakers[1]

Keep your audience awake—

a. By speaking with enthusiasm, one of the biggest factors in successful delivery.
b. By speaking with earnestness that insures conviction.
c. By standing erect and looking the audience straight in the eye.
d. By opening your mouth and speaking so you can be heard.

In opening a talk—

a. Be properly introduced.
b. Don't begin with an apology.
c. Arouse interest and curiosity.
d. Begin with a story, if convenient.
e. Begin with a specific illustration.
f. Use an exhibit.
g. Ask a question.
h. State an unusual fact.
i. Use a natural, human-interest opening.

[1]By C. J. M. Blume of the University of Virginia. Reprinted by permission.

j. Use anything to get the attention of the audience.
k. Sincerely compliment the audience on their ideals, thoughts, and customs.

In closing a talk—

a. Summarize the thought of the speech.
b. Appeal for action.
c. Use a humorous close.
d. Use a poetical quotation.
e. Make the closing the climax of your speech.

In making the thought of your speech clear—

a. Use language that the audience understands.
b. Avoid technical terms.
c. Make comparisons to that which the audience understands.
d. Use pictures—they are worth a thousand words.
e. Restate your important ideas in different words.
f. Illustrate your ideas by specific instances and concrete cases.
g. Don't try to cover too many points.
h. Close by summarizing your points.

To interest your audience and to get action—

a. Appeal to their pride.
b. Use human-interest stories.
c. Be concrete and definite.
d. Be interested yourself; get your audience interested by contagion.
e. Get the audience to act by deserving their confidence.
f. Educate the audience to the merits of your proposition.
g. Answer objections politely and definitely.
h. Make the desire for your proposition stronger than the objection.
i. Appeal to the desire for gain, self-protection, and pleasure, sentiments, pride, affections, and religious ideals of justice, mercy, and love.

CHAPTER VII

THE LETTER

BUSINESS LETTER

Why Learn to Write Business Letters?

The business letter is the backbone of business. Because time, distance, and expense often prevent men's doing business with each other face to face, a business man needs to know how to write a letter which will have a personal touch and will somehow appeal to the particular man written to. To know what he wants to say is not enough. "The vehicle of expression," says a publisher, "even from the purely business standpoint, is quite as important as the thing said."

Promptness

A business letter calls for a prompt reply. Delay often means loss of business or an opportunity. Most successful executives try to clear their desks each day before leaving their offices.

OPEN PUNCTUATION

28 Broad Street
Washington, New Jersey
December 2, 1930

The Radio Electric Company
Ninth Street and Broadway
New York City

Gentlemen:

_____

_____

Yours truly,

(Miss) Grace Glidden

Parts of a Business Letter

The six parts needed in every business letter are heading, address, salutation, body, complimentary close, and signature.

Close Punctuation

114 Sunset Avenue,
Utica, New York,
December 4, 1930.

Mrs. Samuel Warner,
1024 Wabash Avenue,
Chicago, Illinois.

Dear Madam:

Yours very truly,

J. G. Phillips

Block Style

(Not recommended for handwritten letters)

1013 Baltimore Avenue
Kansas City, Missouri
December 12, 1930

Mr. James Stern, President
Union National Bank
62 West Fourteenth Street
St. Louis, Missouri

Dear Sir:

Very truly yours,
Jay Electric Company
by *M. J. Williams*

Letter Form Model

(The firm uses a letterhead. The letter is dictated and has one inclosure. The writer addresses it to a particular member of the firm and announces in advance the subject of the letter. Most correspondents omit the letter subject.)

Letterhead	BROADWAY PRESS PRINTING AND ENGRAVING 9 Willoughby Street Brooklyn, New York	
	January 2, 1930	Date
Address	E. P. Lee & Co. Subject: Program 115 Devonshire Street Boston, Massachusetts	Letter subject
Salutation	Gentlemen: Attention of Mr. Duell	Particular address
Body		
	Very truly yours, Broadway Press *F. H. Gaines* Manager	Complimentary close Signature
Dictator and typist Inclosure	FG/SM Inc.	

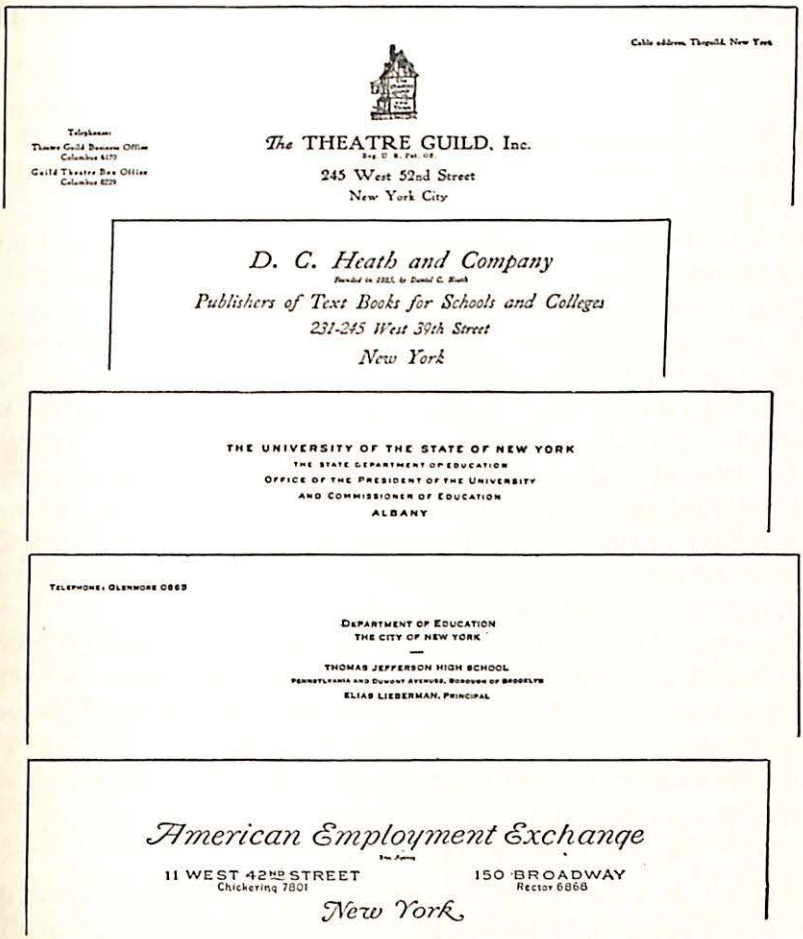
Heading

1. The heading contains the writer's address and the date, and begins about halfway across the paper an inch or two from the top.

2. It may occupy one, two, or three lines. If two or three lines are used, the date stands alone on the last one. When a letterhead is used, the date is written or typed at the right or in the center.

3. In a pen-written letter each line begins farther to the right than the preceding; in a typewritten letter the second and third lines may begin under the first.

4. Notice in the illustrations the two common systems of punctuation, open and close. A mixture is wrong. If a comma is



placed after the first line of three, the comma after the second and period after the third are necessary. In open punctuation no mark is placed after any line unless it ends with an abbreviation.

5. Although the name of the state may be abbreviated, the growing tendency is not to abbreviate. The name of the month should not be abbreviated. Abbreviate as little as possible.

6. The name of a numbered street or avenue is, as a rule, spelled out unless it is two or more words.

(*Right*) 150 Fifth Avenue; 249 East 168th Street; 249 East 168 Street; 12 Fifteenth Street.

Address

1. The name and address of the firm written to are placed at the left-hand margin just below the heading, rarely at the end of the letter.

2. The arrangement and punctuation must follow the system of the heading. If the heading has no punctuation after lines and a sloping margin, don't change in the address.

3. Use the proper title. To the name of an unmarried woman *Miss* is prefixed; of a married woman or widow, *Mrs.;* of a lad, *Master;* of a man without special title, *Mr.* (with its plural *Messrs.*). Instead of *Mr.*, *Esq.* after the name is frequently used. *Reverend* is the title of a clergyman; *Dr.* of one who holds the doctorate degree; *Professor*, of one who has attained the rank of professor in a college or university. *Honorable* stands before the name of a cabinet officer, a senator, a congressman, an ambassador, a governor, a judge, or a mayor.

Although *Rev.*, *Hon.*, and *Prof.* are permissible abbreviations, it is better to write the words out. *Rev.* or *Reverend* is used with the full name, not with the last name only: *Rev. J. G. White*, not *Rev. White.*

The is commonly used before the title of a high official.

The Honorable Herbert Hoover
President of the United States

Messrs. is used before the name of a law firm; for example, *Messrs. Hughes and Haskins*, but not before the name of any other kind of firm or corporation. *The* is used before a corporation name that does not contain individual names: *The National Biscuit Company.*

Avoid double titles.

(*Wrong*) Mr. E. J. Stenson, Esq.
Rev. Mr. H. B. Laird
(*Right*) Mr. E. J. Stenson
E. J. Stenson, Esq.
Reverend H. B. Laird

Salutation

1. Business salutations are—

Dear Sir:	*Gentlemen:*
My dear Sir:	*Ladies:* or *Mesdames:*
Dear Mr. Hawkins:	*Dear Madam:*
My dear Mr. Page:	*My dear Madam:*

In a letter to a person you know, use *Dear Dr. Scott* or *Dear Mrs. Leonard*, not *Dear Sir* or *Dear Madam*. *Sir* is used in a letter to the president, vice president, or a cabinet officer, and may be used in addressing a congressman, senator, judge, governor, or another high official.

2. Begin the salutation at the margin.
3. Use a colon after the salutation.
4. The first word and all nouns are capitalized.

Body

1. Indent all paragraphs alike. Don't make the first paragraph an exception.

2. Good English is good business English. Vary the sentence length. The short simple sentence is emphatic but usually not so precise as the longer complex sentence.

3. A good business letter is correct, clear, complete, accurate, courteous, and concise. Have clearly in mind what you wish to say and express your ideas exactly and fully in simple, direct language. As a rule, confine a letter to one subject. Clearness requires also a separate paragraph for each idea. Because short paragraphs are easier to read than long ones, paragraphs in business correspondence are shorter than in a book chapter or a magazine article. They should not average more than sixty words and should seldom exceed one hundred.

4. The first sentence is especially important. It should arouse interest and create a favorable impression by telling the reader something he wishes to know, and may refer in a definite and original way to the letter to which it is a reply. Notice these beginnings:

We have asked our representative, Mr. S. J. Tucker, to see that your cash register is put in proper working order at once. Thank you very much for reporting this matter on your card of November 10.

A duplicate shipment of the bedroom set, which you won in the Spring Contest, has been ordered.

5. Because the last sentence also occupies an important position, it should be clean-cut and complete. Avoid the participial conclusion beginning with *hoping, trusting, believing, thanking,* or *regretting. And oblige* is obsolete. Don't insert *We beg to remain, We remain,* or *I am* before the complimentary close.

Aim to clinch your point and bring the reader "over to your side." Add a few friendly words if you can.

Examples:

We thank you for placing the order with us and hope the shipment will arrive promptly.

As it is necessary for us to have this information, won't you please telephone to us the first thing tomorrow morning.

6. Conciseness requires that the writer courteously make his point in the fewest possible words. "It has always been the habit of greatness to say much in little." Don't, however, omit such necessary words as the subject, the verb, articles, or prepositions. A business letter is not a telegram. Instead of *Received your letter,* say *I received your letter.* Business men now avoid the hackneyed expressions which were correct in the days of our grandfathers.

(*Old-fashioned*)

a. Your esteemed favor of the 30th ult. is at hand; are sorry that the twenty pounds of White House coffee have not arrived.

b. Yours of recent date received and contents carefully noted and in reply to same would say that your order was shipped on December 10th.

c. Enclosed herewith please find —

d. Regretting our inability to serve you along these lines, we beg to remain —

(*Better*)

a. We regret to learn from your letter of November 30 that you have not received the twenty pounds of White House coffee.

b. We are glad to find that the order about which you inquired in your letter of December 14 was shipped on December 10.

c. I inclose —

d. We regret that our stock of Humphrey Radiantfires is exhausted.

7. The secret of success in letter writing and salesmanship is putting yourself in the other fellow's place. This is called the "you spirit" or "getting on the other fellow's side of the fence." See the face of the recipient as you dictate or write. Hear in imagination what he has to say after each sentence as he reads. Make the letter talkative, and talk with the person, not at him. Cross out *I, we, my,* and *our,* and insert *you* and *your.* Remember that courtesy is politeness, *plus kindness.* The *Correspondence Manual* of the Stanley Works, New Britain, Connecticut, says, "Then before you sign your name to a letter ask yourself, 'Would this letter suitably answer me if I were in the customer's place?' "

8. It is better to use no abbreviations except *Mr., Mrs., Messrs., Dr., St.* (*Saint*), *D.C., A.M., P.M., Y.M.C.A., C.O.D., B.C.,* and *A.D.* Do not use *etc.* if you can avoid it.

9. When preparing to write a reply, read thoroughly the letter you are answering, think what kind of man the writer is, decide what you wish to accomplish with the reply, then plan your letter.

10. Write *January 19,* not *January 19th* or *January nineteenth.* Use figures also for house numbers and page numbers.

11. Use freely such courteous expressions as *thank you, please, we are glad, it is a pleasure,* and such positive words as *confidence, success, enjoy, achieve, approve, energetic, substantial, attractive, genuine, happy, trustworthy,* and *straightforward.* Use sparingly such negative words as *complaint, misunderstanding, grievance, trouble, delay, mistake,* and *inconvenience.*

Practice 1

To the brief list of positive words useful in letter writing add others that have warmth and color.

Practice 2

For the following stereotyped or old-fashioned expressions substitute fresh, terse, conversational ones. If necessary, supply information to complete the sentence.

1. In reply to your *esteemed favor* we wish to *advise* you that we are *handing* you *herewith* the circular requested.

2. *Kindly* deliver the *same at an early date.*

3. *Enclosed please find as per your request* an itemized bill.

4. *Thanking you in advance* for suggestions *along this line* and *awaiting your further favors,* we *remain.*

5. Your *kind* order has *come to hand,* and *same shall receive attention at the earliest possible moment.*

6. Your *valued favor* is *at hand* and *in reply would say* that *our* Mr. Johnson will call on you next Thursday.

7. Not having received your check *up to this writing,* I *beg to state* that I am *sorry to trouble you* but hope you will send it *at your earliest convenience.*

8. *Kindly* send the check *by return mail, and oblige.*

9. *Your complaint of recent date rec'd* and *contents carefully noted* and *in reply would state for your information* that the shoes were shipped on January 14.

10. *Trusting this will prove satisfactory,* we *beg to remain.*

Complimentary Close

1. The complimentary close may be—

Yours truly,	*Very truly yours,*
Truly yours,	*Yours very truly,*

Respectfully yours and *Yours respectfully* are sometimes used in letters to superiors; for example, a student to his principal, the board of education, or the governor. A business letter to an acquaintance may close with *Cordially yours, Sincerely yours, Yours cordially,* or *Yours sincerely.*

2. Place a comma after the complimentary close.

3. Capitalize the first word only of the complimentary close.

4. Begin the complimentary close about halfway across the page.

Signature

1. The signature is placed below the complimentary close and begins farther to the right in slant style and directly underneath the first word of the complimentary close in block style.

2. A period is not necessary after the signature but may be used if the period is used after the address and the heading.

Very truly yours,

THE H.W.WILSON COMPANY

W.C.Rowell
Vice-President

WCR.GJE

Any one person may carry all three accounts if desired. The accounts may be opened personally or by mail. We hope you will decide to do business with us soon.

Sincerely yours,

Florence E. Steele
Manager
New Business Department

FES:MP

Sincerely yours,

A. J. Kaufman
Assistant Director

HC

3. Write the signature legibly. Typewritten letters frequently have the signature both typed and pen-written.

4. A woman addressing a stranger should make clear what title he should use in the reply.

Unmarried woman: (Miss) Catherine Thompson
Married woman: Catherine Thompson
(Mrs. James Thompson)
Widow who wishes to use her own name: Mrs. Catherine Thompson

5. In a letter from a firm, if the letterhead does not show the writer's position, the signature should make this clear.

Practice 3

Write the heading, address, salutation, complimentary close, and signature of each letter:

1. Henrietta Wilson (wife of John Wilson), 382 Pennsylvania Street, Buffalo, New York, writes to E. H. Black, Esquire, Chicago Theological Seminary, 45 Warren Avenue, Chicago, Illinois.

2. Andrew King, president of Thomson and Company, 297 Washington Street, Buffalo, New York, writes to Hare & Smith, Pittsburgh, Pennsylvania.

3. H. J. Moss, manager of Olney and Warren, 297 Lafayette Street, San Francisco, California, writes to Henry C. Brewer, United States Senate, Washington, D. C.

4. From your home address write to Mrs. Henry Jameson, registrar of the University of Wisconsin, Madison, Wisconsin.

Letter Picture

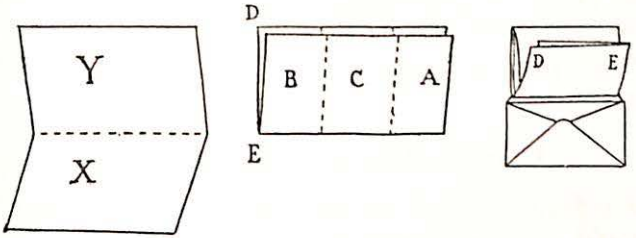
Because first impressions are important, a newspaper pays particular attention to the make-up of its front page, and a business man chooses a salesman who dresses well and has good manners. For the same reason he selects a secretary or a typist whose letters are accurately transcribed and clearly and attractively arranged. Most typewritten letters are single-spaced, except for double-spacing between the parts and the paragraphs. In a letter so typed, if the heading and address are in the block form, paragraphs may begin flush with the margin. Many business men, however, think that the indention makes the paragraph division clearer and prefer to have all paragraphs indented.

A letter is a more pleasing picture if it is centered on the page. To accomplish this, the typist, when using regular business stationery, leaves a margin of an inch and a half on the right and on the left, takes pains to keep the right margin even, and leaves a margin of at least an inch at the bottom of the page. If the letter is short, the margins are two inches wide, and the spaces above and below the letter are approximately equal. On paper with a letterhead, the space above the letter is between the letterhead and the address. Short letters are sometimes double-spaced.

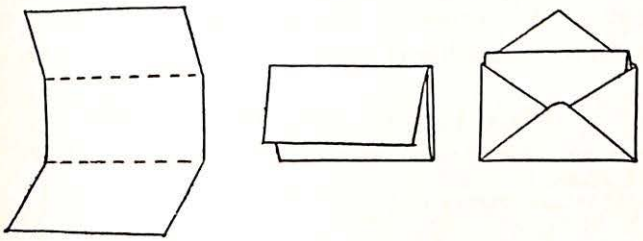
Paper and Folding

Paper, ink, and envelopes of good quality add distinction to correspondence. Use regularly white, heavy paper 8½ by 11 inches in size. For a short letter, paper about 6 by 9½ inches in size may be substituted. Select an envelope that matches the paper, is strong enough to stand rough handling, and is heavy enough to prevent the writing showing through.

To fold a sheet 8½ by 11 inches, first place the lower half *X* over the upper half *Y* with the lower edge a quarter or a half inch from the upper edge. Then over the center *C* fold in turn from the right and the left *A* and *B*, each slightly less than one-third of the folded sheet. Place the letter in the envelope with the loose edges *D E* up and next to the flap. Put the inclosures inside the letter or between the letter and the envelope address.



When for a short letter paper 6 by 9½ inches is used, fold the lower third up and the top quarter down. Place the letter in the envelope "with the two flaps next to the back, not the face, of the envelope and with the top edge of the letter at the bottom of the envelope."



Reference Data, Inclosures, and Postscript

A business letter should show who dictated it and who typed it. In the model on page 94, *FG* are the initials of the dictator, and *SM*, of the typist. This might be *FG: SM*, *FG-SM*, or *fg/sm*.

A notation at the left-hand margin below these initials refers to inclosures, if there are any. The common forms are:

2 Inclosures
Inc.

A postscript with or without *P. S.* may call attention to an especially important fact: "A specially handsome three-quarter leather edition of O. Henry costs only a few cents more per volume. See the order card."

The Second Page

The second page of a long letter should not have a letterhead. The name of the recipient and the page are commonly placed in the upper right-hand corner: *F. W. Truxton* 2.

On the last page there should be at least three lines of the body of the letter.

Envelope Address and Return Card

1. The margin, straight or slant, and the punctuation, open or close, should correspond with that of the letter.

2. Simplify the work of the post-office department and make sure that the letter arrives by writing the complete address legibly. Abbreviation of the name of the state is the cause of many lost letters.

3. Fix the stamp securely in its proper place. A stamp diagonally across the corner of the envelope is evidence of haste, carelessness, or freakishness.

OPEN PUNCTUATION, BLOCK STYLE

James C. Trask
110 South Salina Street
Syracuse, N. Y.

STAMP

Professor W. C. Tanner
Columbia University
116th Street
New York City

Close Punctuation, Slant Style

After five days return to
John Flood, 116 Main Street,
Hackettstown, New Jersey.

STAMP

The Appliance Company,
1104 South Wabash Avenue,
Chicago,
Illinois.

Hundred Per Cent Test

For typed letters the punctuation, capitalization, wording, and arrangement of five of the following are correct, and five incorrect. On your answer paper write the numbers of the five correct ones.

1.

160 Tuxedo Avenue
Detroit, Michigan
January 4, 1930

Miss Helen F. Kendrick, Principal
Oakhurst School for Girls
723 Oak Street
Cincinnati, Ohio

Dear Madam:

2.

Blue Ridge, North Carolina
Feb. 4, 1930

Messrs. Gates, Hepburn & Company
Chicago, Illinois

Dear Sirs:--

3.

117 Jefferson Street,
Warrenton, Virginia,
June 6, 1930.

D.C. Heath and Company
285 Columbus Avenue
Boston, Massachusetts

Gentlemen:

4.

249 Fourth Street
Sweetwater, Tennessee
January 4, 1931

Messrs. Baldwin and Root
Attorneys-at-law
302 Yamhill Street
Portland, Oregon

Gentlemen:

5.

585 Holly Avenue
Jan. 10, 1931
St. Paul, Minnesota

Miss Ada S. Blake
Principal of Marborough School for Girls
5029 West Third Street
Los Angeles, California.

Dear Miss Blake:

6.

217 Elm Street
Lake Forest, Illinois
May 10, 1931

Registrar of the University of Illinois
Urbana, Illinois

Dear Sir:

7.

226 Lee Avenue
Vicksburg, Mississippi
February 4, 1931

Dr. Glenn Frank, President
University of Wisconsin
Madison, Wisconsin

Dear Sir:

8.

Very Truly Yours
James Wagner, Sales Manager

9.

Very truly yours,
J. C. Halsey
Manager Banking Department

10.

Yours Truly,
(Mrs.) John C. Holzinger

Another 100 Per Cent Test

Correct the five wrong examples in the preceding test and be prepared to take from dictation the five correct ones.

Asking for Information

1. Make questions clear.
2. Explain why you want the information.
3. Enclose a stamped and self-addressed envelope.
4. Don't write for information that you can secure in the library or ask questions calling for long answers. If a man's opinion is worth much, he is usually extremely busy.

289 Twelfth Street
Dayton, Ohio
February 1, 1930

Dr. J. L. McConaughy, President
Wesleyan University
Middletown, Connecticut

Dear Sir:

As I am planning to enter Wesleyan in September, I should like to get some information about the possibility of obtaining a scholarship. How large are the scholarships offered to first-year men? Is examination in some form required? If so, when and where must the applicant present himself?

I shall be grateful for information on these points and for any literature published on the subject.

Yours respectfully,
William Ward

Practice 4

1. Your class is collecting information about advertising rates. Write to the Outlook Company, 381 Fourth Avenue, New York City.
2. You are preparing to debate the Philippine question. Write to the

Governor General of the Philippine Islands or some other authority on the subject. Ask several pointed questions which he can answer very briefly.

3. In the catalog of the University of Pennsylvania, Philadelphia, Pennsylvania, the explanation about subjects accepted as electives is not clear to you. Also nothing is said about opportunities for employment. Ask the registrar about these matters.

4. Ask the United States Forester, Washington, D. C., whether his department will lend pictures or lantern slides to your club.

5. You are planning a trip down the St. Lawrence from Clayton to Quebec. Write for information to the Canadian Steamship Company, Montreal, Canada.

6. Your class is planning to spend Easter week in Washington, D. C. Write to the New Raleigh Hotel for rates. Be specific about the number in the party, the length of time you are to stay, and the accommodations desired.

Letter of Application

The letter of application is really a sales letter because the applicant is trying to sell his services. Therefore, like the sales letter, it should arouse interest, create desire, and secure action.

1. As you think what to include in the letter, put yourself in the position of the employer. Don't omit essential information; for example, age, education, experience, references, source of information about vacancy.

2. Make the letter fit the advertisement by touching upon every qualification mentioned. Read the advertisement as if it were an examination question, and don't overlook a point.

3. Use your best English. Avoid hackneyed expressions. John Lyle Harrington says, "Language has large weight in classifying a man, infinitely more than dress. It exhibits his breeding and indicates his social status."

4. By attention to arrangement, neatness, and handwriting or typing, make the letter picture pleasing.

5. Names and addresses of employers and references should be complete. Notice the tabulation of the references in the following pupil letters.

6. If you have energy, ambition, and initiative and are willing to work hard, in some way let the employer know this. Be modest but self-confident.

STENOGRAPHER — Experienced, with some knowledge of bookkeeping and general office work: salary $15. B. W., Box 357, N. Y. American Circle.

171 Bell Avenue
Bayside, New York
June 26, 1930

B. W., Box 357, New York American Circle
New York City

Dear Sir:

This letter is in reply to your advertisement which appeared in yesterday's *American*.

My qualifications are as follows:

Age: Seventeen.
Birth: American.

Education: Graduate of four-year Commercial Course of Bayside High School, Bayside, New York. I have had three years of bookkeeping and Spanish, two years of stenography and typewriting, one year of commercial arithmetic, commercial geography, commercial law, American history, and business English and correspondence, and four years of English. I have a knowledge of single and double entry and corporation bookkeeping. I can operate the standard makes of typewriters at about sixty words a minute and can take dictation at the rate of one hundred words per minute. I can also use the dictaphone and mimeograph and understand the filing systems.

Experience: During my last summer vacation I was employed as stenographer and typist by J. I. Black, 110 Broadway.

References: For further information about my experience, ability, character, and habits you may communicate with—

Mr. J. I. Black
110 Broadway, New York City

Dr. H. J. Hickey
Principal of the Bayside High School
Bayside, New York

Mr. H. C. Marsh
Head of the Commercial Department
Bayside High School
Bayside, New York

Salary: The salary mentioned in the advertisement is satisfactory.

I hope you will give me a chance to demonstrate my ability.

Yours truly,
Fred Joerger

GOLF INSTRUCTRESS WANTED.
A Scotch golf pro would like to have as his assistant a refined woman who can play a good game of golf; experience in teaching not required, as I would instruct her in the art of teaching the game. This is a new country club, and most of the members are ladies and beginners at this game. Please give qualifications and full particulars. Address Golf, X 66, Herald Tribune Bldg.

125 Bergen Street
Brooklyn, New York
December 21, 1929

Golf, X 66
Herald Tribune Building
New York City

Dear Sir:

I was particularly attracted by your advertisement asking for a woman golf instructor for your new country

club, as it seems to offer an excellent opportunity in a field which interests me especially.

Although I am only eighteen years old, I have played golf all my life, and know a good deal about the game. For the past two years I have been able to win the annual New Hampshire State Tournament, playing against representatives of several college teams. Also I have had some experience in teaching golf, having been for two summers the golf instructor at the Forest Hills Hotel, Bethlehem, New Hampshire.

You can find out more about me as a golfer from the professional at the Cold Stream Golf Club—

Mr. Harold Dunlop
117 Bayside Street
Hempstead, New York

My pastor and my principal know about my character and general ability.

Dr. Norman Welsh
204 Albany Avenue
Brooklyn, New York

Dr. William Felter
Principal of Girls' High School
Nostrand Avenue and Halsey Street
Brooklyn, New York

If you wish a personal interview, I shall be glad to call on you at any time.

Very truly yours,
Beatrice Arthur

Practice 5

Answer one of the following advertisements or another clipped from the Help Wanted column of the morning paper:

BOY

An opportunity is offered to a boy who is willing to learn the import and export business; offering many opportunities for advancement; initial salary $600 per year, with bonus twice per annum; high-school graduate preferred; applicant must be alert and give full details in first letter. V 773 Times Downtown.

CLERK—Bright young woman in large corporation downtown Manhattan; splendid opportunity; short hours; hot lunch at cost and other benefits; state age, education, experience, if any, and salary expected. V 691 Times Downtown.

BANK

A large downtown bank requires the services of a few bright, energetic boys or girls 16 years of age or over; salary $55 per month to start; experience not necessary; excellent opportunity for advancement; congenial surroundings. In applying, state age, education, and experience, if any. Post Office Box 25.

BOYS—Large American fire insurance company requires the services of several bright, active, neat-appearing boys; salary $50 per month and bonus; excellent chances for advancement; applications not considered unless age, education, nationality, and references are given. V 625 Times Downtown.

OFFICE CLERK—An office assistant who can write a plain, rapid business hand. Give age, experience, references, and salary desired. A 144 Tribune.

OFFICE ASSISTANT—Must be quick and accurate with figures and must write a good hand. Give full information and references. B 603 Times.

CORRESPONDENCE CLERK in the circulation department. Speed, accuracy, good education, and knowledge of English required. Rapid advancement. A 91 Times.

BANK wants boys and girls just out of school. Only high-school graduates considered. Handwriting must be good. Openings in bookkeeping and stenographic departments. State age, references, etc. Tribune D 2897.

Hurry-up Letter

1. Even if a delay has been most annoying, be courteous. A courteous letter is more likely to secure the action you desire than an abusive, sarcastic, or scolding one.

2. Be brief and definite. Explain why the delay has been a hardship to you.

3. End with a statement about good service in the past, an anticipation of attention to the matter, or the like.

Reply

1. Explain what caused the delay and what action the company is taking.

2. Express your regret for the inconvenience.

3. End with a promise of better service in the future or another affirmative statement.

Practice 6

1. Two weeks ago you ordered from the American Book Company, Cincinnati, Ohio, a copy of Guerber's *Myths of Greece and Rome*. The book hasn't reached you. You need it as a reference book. Write a hurry-up letter.

2. Write to Jones, Grant & Company, 119 Second Street, Lynn, Massachusetts, asking why you have not received the three hundred pairs of shoes ordered three weeks ago. Explain why you will have to telegraph a cancellation of the order if delivery is longer delayed.

3. For the American Book Company and Jones, Grant & Company write replies to these letters.

Collection

1. A collection letter may explain why prompt payment of bills is necessary in the conduct of your business.

2. Another appeal in a collection letter is to the sense of fair play. Explain that your service has been prompt and goods the best obtainable, and say that justice requires prompt payment.

3. Or show that you will have to advance prices if your bills remain unpaid.

4. A final letter should state that unless payment is made by a specified day you will put the bill into the hands of your attorney or a collection agency.

5. A collection letter may be also a sales letter if reference is made to reduced prices, unusual values, or goods just received.

Second Letter

Dear Sir:

For some reason we have not received your check for fifty dollars, now two months overdue.

Don't bother to write us a letter—we understand how such oversights occur. Simply put your check in the enclosed envelope and mail today.

If you can't send us the check today, let us know when you will pay the bill.

Very truly yours,

Third Letter

Dear Sir:

Having had no response to our letter of June 6, we are, to be frank, racking our brains for some way to reach you in order to get a response. Most collection letters have a tendency to preach promptness and its virtues. We refrain from this and ask only our dues.

At heart most persons are fair. We are willing to make allowance for unusual circumstances. But how are we to do that if we don't know them?

Won't you please favor us with a check for fifty dollars or let us know whether there is any reason why this account has remained unpaid.

Very truly yours,

PRACTICE 7

1. Write the first and the fourth letters in this collection series.

2. Clarence Jackson of 294 Fourth Street, Williamsport, Pennsylvania, one of your customers who buys freely but pays slowly, owes six hundred dollars for lumber. He has paid no attention to several statements and requests for payment. Write him a letter that will insure his attention to the matter but will not offend him.

3. Your firm, Vinney Brothers, 219 South Salina Street, Syracuse, New York, sold to James Thompson, 732 Ostrom Avenue, Syracuse, on August 15, two suits for $125. You sent him bills on September 1 and September 15 and a collection notice on October 1. He has replied to none of these. Write to him on October 15.

4. On or before August 1 members of the Sir Galahad Club are expected to pay their annual dues of fifty cents. James Jackson, 112 Fifth Street, has not paid his dues and has paid no attention to two reminders. As treasurer of the club write him a letter that will secure prompt payment without offending him.

Sales Letter

To write an effective sales letter one must know his reader, his product, and its selling point.

1. In the first sentence catch the reader's attention by a question, a command, a striking fact, or an appeal to his curiosity.

2. Convince the reader to buy by explaining the merits of the article. This is called the "reason why" appeal.

3. Persuade him by showing how the article fits his needs. In selling luxuries the "short circuit" appeal, or appeal to the emotions, is especially useful.

4. Urge him to act at once. Enclose a blank to be filled out or offer an inducement to those who order promptly.

5. The short paragraph is inviting. Paragraphs of the same length are monotonous. Hence vary the paragraph length, but seldom write a long paragraph.

6. Make the letter simple, straightforward, chatty. Always keep in mind the person addressed, his interests, traits, needs, taste. A letter to a business man, for example, should be brief, snappy, and personal. A letter to women, which may be longer, may stress style or exclusiveness. A letter to farmers should be frank, direct, and clear, and should stress material and usefulness.

JOHN RIGBY

CRAIG-BYRNE SMART CLOTHES
MEN'S FURNISHINGS
New York

October 14, 1929

Mr. J. C. Zender
49 New York Avenue
Brooklyn, New York

Dear Sir:

Yesterday I sold a Fall Overcoat to a man on a visit from San Francisco. All he said was, *"I want a Craig-Byrne."* The style and quality he took as much for granted, as the buttons and buttonholes. Could there be any higher tribute to 61 years of knowing how?

Among my Autumn Style-models you'll like mightily the Morley, if you're in your teens or twenties, and the Saxon, if you're in your thirties, forties, fifties.

Both are soft, spruce, well-set-up suits, with "the Craig-Byrne touch," something that no other clothing manufacturer has ever been able to match.

Clothes as good as Craig-Byrne's are not turned out, except by the steepest-cost Fifth Avenue tailor, and his price is $85, while mine is $20 to $45.

The restful quiet here and the attentive service resemble a club rather than a shop.

Very sincerely yours,
John Rigby

JR/ED

First and Last Paragraphs

The first and last paragraphs of a sales letter are the most important and hardest to write. A striking first paragraph will save the letter from being thrown unread into the wastebasket; a vigorous closing paragraph will encourage prompt action.

Practice 8

Compare the following introductory and concluding paragraphs. Which in each group are best? Poorest? Why?

Introductory Paragraphs

1. Do you mind very much if we give you a dollar?

2. A well-known member of the New York Stock Exchange called at our offices the other day and said, "I am here because I want to live to be a hundred."

3. "I hope nobody will ever again send me a whole set of books like these. For four days it has been impossible to get anything done about the house. Nobody will come to meals, or go to bed, or do anything, but read O. Henry."

The above letter came from Superintendent of Schools W. P. Colburn, of Rhinelander, Wisconsin. There is a whole file case full of similar messages from O. Henry subscribers, who now number 130,000.

4. *The last chance you will ever have* to get the works of Jack London *free* is now yours.

5. I'll pay you $10 just to read this letter and respond to it.

6. A book of fiction is a serviceable magic carpet, able to transport you in the wink of an eye to foreign lands, or back to the past, or even far into the future.

7. Have you decided what you are going to do this summer?

8. Your name has been given to me as that of a person who is interested in books, and as such I feel sure that you will appreciate and enjoy the little pamphlet I am enclosing.

Concluding Paragraphs

1. But remember, too, we've only a few of these FREE sets of Jack London left, and we will have to make it "First come, first served"; so if you want one for your library, send in your card NOW.

2. A student who wishes to enroll at this season should be sure to get his application in at an early date and thus avoid the delay occasioned by being too late to have one of the available seats assigned.

3. The card herewith is for *your convenience.* Will you fill it in and mail it *now?*

4. Don't wait to draw a check. Mail the attached card NOW. This is your last chance to save almost twenty-five per cent on the price you usually pay your newsdealer. Do it now and be glad.

5. Read that again — and again. Then when you have convinced yourself that Efficiency is what you need — that Efficiency will enable you to obtain the many things that now seem out of your reach — send in your application.

Your first lesson in Personal Efficiency will go forward immediately upon its receipt.

6. The remaining sets are going fast, and unless I have your subscription at a very early date, the chances are you will be disappointed.

7. I am enclosing a CREDIT CARD for your $8.50 saving. It is already stamped. Don't let it go to waste. Mail it to me at once. Let me send you at my expense the remaining fifteen volumes of Conrad in the Malay Edition. This is the one and only time you will receive this offer.

8. Drop it in the post-box NOW.

You'll do this for me, won't you?

PRACTICE 9

1. You have inserted one of these advertisements (page 119) in the For Sale column of the newspaper. James G. Cross, 127 Main Street, asks for more detailed information about the property. Write his letter.

2. Reply to Mr. Cross's letter.

3. Write a letter to induce the reader to buy an encyclopedia, percolator, couch hammock, adding machine, bulldog, stock in a company, filing cabinet, fountain pen, new pencil, piano player, camera, set of books, mimeograph, multigraph, aluminum boiler, radio, thermostat, hat, shoes, or other article, or to subscribe for a magazine.

4. Write a follow-up letter to be mailed two weeks later.

5. Write a sales letter advertising a book you have read this term.

6. You have been appointed salesman for the Champion Vacuum Cleaner. The selling points of this particular cleaner, in addition to the usual advantages of vacuum cleaners in general, are a very durable and economical motor, low price ($35), which includes all attachments for special work, a patented attachment that cleans floors, and a device that does away with the job of emptying the bag. Write a letter to be sent to your prospective buyers.

7. You wish to purchase a typewriter, electric washer, automobile, phonograph, piano, vacuum cleaner, electric refrigerator, stove, rug,

kitchen cabinet, electric ironer, or fireless cooker. Write to the Pittsburgh Gage & Supply Company, 3010 Liberty Street, Pittsburgh, Pennsylvania, asking definite questions about the Thornton washer, or write for information to a company manufacturing another of these articles.

8. Write the company's reply.

9. To increase the circulation of the school paper or to sell tickets for a concert, a play, an exhibition, or a game, write a letter to be mailed to every graduate.

DODGE sedan; perfect condition; must sell; any demonstration.

BARGAIN
8 rooms and bath, steam heat, sun parlor, glass porch, 4 bedrooms, music room, large living room; open fireplace, garage; plot 75x150.

IMMEDIATE POSSESSION, ten rooms, two baths, fireplaces; large plot.

SMALL HOUSE, six rooms; every modern convenience.

CONTENTS modern five-room apartment, reasonable.

BUICK in good condition; repainted; new tires.

CONTENTS of artistically furnished eight-room house; used only a year.

SHEPHERD police dog, highly pedigreed, beauty, five months old; reasonable. Times 82.

LIVING ROOM SUITE, piano, victrola, radio, rugs; perfect condition; reasonable; sacrifice. 1500 Boston Road (Apt. 63).

RADIO SET for sale, new, never used, complete, table model. Room 408, General Motors Building.

Letter to a Legislator or City Executive

A democracy needs citizens who not only are honest and think straight but also let their legislators and executives know what they are thinking.

Practice 10

1. Write to your congressman, senator, or assemblyman to convince or persuade him to support or oppose a bill before Congress or the state legislature.
2. Write to the mayor or another city or town official, urging that he exert his influence in favor of better schools, school buildings, police protection, street cleaning, gas, parks, or another improvement.

Telegram

The telegram is written in an abbreviated style. Most conjunctions, prepositions, and articles are omitted, and adjectives and adverbs are used sparingly. Yet clearness is the first essential of a telegram; and brevity, the second. Because punctuation marks are ordinarily omitted in transmission, the telegram should be clear without them. If there is a possibility of misinterpretation, however, the word *stop* should be inserted to show the break in thought.

Notice that the telegram has no salutation or complimentary close, that the numbers are written out, and that the writer inserts *stop* when he thinks it is needed to make the message absolutely clear.

Counting Words

The minimum charge is for ten words. Each additional word increases this rate. *Four thousand* is counted as two words; *fifty-four thousand*, as three; *4000* as four; *54000*, as five. A dictionary word like *New York City, North Dakota, A.M., C.O.D., per cent, cannot*, or *O.K.* is counted as one word. The following, which are not dictionary words, are counted as two words each: *twenty-five, 25, Pennsylvania Railroad, James Corson.* The name and address of the sender and the receiver are not charged for, but a title like *football manager* after the signature is counted.

Night Letter

The night letter is a telegram sent at night to be delivered the next morning. The rate for a fifty-word night letter is the same as for a ten-word day telegram.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 B

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

MARCH 6 1930

MR JAMES DOERING
147 SECOND STREET
ALEXANDRIA LOUISIANA

HAVE OFFER OF SEVEN THOUSAND FIVE HUNDRED FOR YOUR HOUSE TWO THOUSAND DOWN REFERENCES GOOD WIRE REPLY

SMITH REALTY COMPANY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 C

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

MARCH 6 1930

SMITH REALTY COMPANY
FLAGSTAFF ARIZONA

OFFER NOT ACCEPTED STOP WILL TAKE EIGHT THOUSAND IF FOUR THOUSAND IS PAID DOWN

JAMES R DOERING

Letter Confirming Telegram

In a letter of explanation following an important telegram, the writer ordinarily repeats the telegram and gives further details.

Example of telegram and letter of explanation:

NOVEMBER 7 1930

THE WRIGHT SHOE COMPANY
CANTON OHIO

HOLDING SHIPMENT SUBJECT TO YOUR ORDERS AS CASE ARRIVED BROKEN

CHARLES H GENUNG

435 Silver Street
Brooklyn, New York
November 7, 1930

The Wright Shoe Company
Canton, Ohio

Gentlemen:

Today I sent you the following telegram: "Holding shipment subject to your orders as case arrived broken."

The case of shoes you sent arrived, but on examination we found it had been broken in transit. As some of the contents may have been removed, we shall await your order concerning further action you wish us to take.

Very truly yours,

Charles H. Genung

PRACTICE 11

1. In a telegram to the Barnsdall Oil Company, Tulsa, Oklahoma, offer $1.20 a barrel for two thousand barrels of Oklahoma light crude oil on condition that shipment is made within a week. In a letter confirm the telegram.

2. On your way home you missed connections. Telegraph your father, who has planned to meet you at the station.

3. As manager of a baseball team cancel a game by telegraph. It is raining, and even if the rain stops, the field will be muddy and soggy.

4. On an automobile trip your expenses are substantially higher than you anticipated. Telegraph home for money.

5. Write a telegram of not more than 20 words to King and Ware, 262 Chestnut Street, Philadelphia, Pennsylvania, ordering 26 dozen notebooks, number 648, to be delivered by parcel post to your New York City office, the address of which they know. Request them to telegraph you at your expense whether or not the books will be delivered without delay. Be clear and brief.—REGENTS

6. Your employer, S. J. Dixon, directs you to wire Mr. C. E. Hayes, 297 Madison Avenue, New York City, that he will meet Mr. Hayes at Hotel Pennsylvania at three o'clock on Friday afternoon to discuss the program for the next meeting of the association. Write the telegram. In a letter confirm the telegram.

7. Condense, without changing the meaning, this telegram to S. K. Post, 15 Broadway, Erie, Pennsylvania: (Do not use more than ten words.)

PLEASE SHIP ME AT ONCE BY EXPRESS 12 DOZEN FLOOR BROOMS NO. 250 SEND THEM COLLECT.

Write also a letter confirming this telegram.—REGENTS

8. As manager of the school football team telegraph to arrange a game with a neighboring school. Give full information about dates, officials, field, expenses, and division of the gate receipts.

9. Telegraph your mother on her birthday.

Other Types of Business Letters

PRACTICE 12

Jot down points to be kept in mind in writing each type of letter. Outline your letter by paragraphs before writing it.

1. As manager of a school team write to another school to arrange a game. Be specific about the place, available dates, expenses, officials, and division of gate receipts.

2. Invite another school or a society of another school to hold a joint contest—debate, algebra contest, art contest, or pronunciation contest.

3. In a letter invite some one to address the assembly of the school. In another letter thank the speaker.

4. Ask a college to send you a catalog or a bulletin giving information about expenses, entrance requirements, and courses.

5. Your school needs a new building, an addition, a swimming pool, a gymnasium, an athletic field, or additional equipment. Write to the president of the Board of Education.

6. Resign from a club or office, giving convincing reasons.

7. Request a room reservation in a dormitory or a hotel.

8. As secretary of a club write a postcard notice of the next meeting, a letter requesting some one to address the club, and a letter thanking some person for a service to the club.

9. Write to the president of the Alumni Association, urging the establishment of a fund to help needy pupils. Explain why the fund is needed. Suggest a plan for raising the money and administering the fund.

10. Write to a transportation company or express company about discourteous treatment, personal injury, damage to property, or loss of baggage. Write the reply of the company.

11. A month ago you bought goods to the amount of $325.50 from the Standard Shirt Manufacturers, 523 River Street, Troy, New York. Five days later you returned goods to the amount of $12.25. You are today sending them a check for $310.12 in payment of the bill, less 1% discount. Write an appropriate letter to accompany the check.—REGENTS

12. The president of the Bergwall Oil Company, 247 Madison Avenue, New York City, has known you for several years and writes to get your opinion of one of your classmates who has applied to him for a position. Write a letter of recommendation.

13. Write to Dieges & Clust, 15 John Street, New York City, about class pins. Ask for designs and prices.

14. Write a letter to some one who has been of service to the school. Only the best letter will be mailed.

15. You have more points than are required for admission to a college. In a letter to the Committee on Admission state the facts clearly and fully and ask whether by taking examinations or in some other way you can secure college credit for the courses.

16. To the proper city or town official write about a choked drain in your neighborhood, dangerous holes in the streets or street obstructions, a local nuisance, or another matter which needs his attention.

17. In preparation for the study of the newspaper send for a copy of one of the newspapers mentioned on page 254.

18. Before mailing a business letter you have written at home on your own account or for your father or mother, show it to your teacher.

FRIENDLY LETTER

Heading, Salutation, Complimentary Close

1. The punctuation of the heading may be open or close.

2. The address and date may be placed after the body of the letter. *Form* 1 is much more common than *Form* 2.

FORM 1

524 Lefferts Avenue
Richmond Hill, New York
January 17, 1931

Dear Murray,

_____

_____

Cordially yours,
Harvey Fay

FORM 2

Dear Murray,

_____

_____

Cordially yours,
Harvey Fay

524 Lefferts Avenue
Richmond Hill, New York
January 17, 1931

3. Don't omit the date. Never omit your address unless you are dead sure that the person to whom you are writing knows it. In any case place your address on the envelope to insure its return if it does not reach the person written to.

4. Use a comma after the salutation.

5. The salutation and complimentary close are more cordial than those of a business letter. Correct salutations are—

Dear Walt,
Dear Uncle Jack,
Dear Mrs. Wilson,
Dear old Dad,
My dear little Lucy,
Dearest Mother,

6. The following are examples of complimentary closings:

Sincerely yours,
Cordially yours,
Yours ever,
Your affectionate friend,
Faithfully yours,
Affectionately your brother,
Sincerely your friend,
Your loving sister,

7. The address of the person written to is omitted unless he is almost a stranger or occupies a position of honor. In that case the name and address are generally placed at the end of the letter.

118 Boylston Street
Boston, Massachusetts
January 4, 1930

Dear Dr. Carleton,

_____

_____

Yours very truly,
James Parsons

Dr. William D. Carleton
Columbia University
116th Street, New York City

Body

1. Don't begin with a hackneyed phrase like "I have nothing else to do," or "I have often thought of writing to you but—."

2. The prime purpose of a friendly letter, which is the best substitute for conversation, is to entertain. Show that you value your friend by writing a wide-awake, original, painstaking letter. A clear, vigorous, natural, chatty style is more effective than a showy, pretentious, bookish one. Keep your troubles to yourself unless there is a good reason for telling them.

3. Never write in anger. If you write an important letter late

at night, reread it in the morning before sending it. When in doubt about what you have written, tear the letter up.

Paper

The friendly letter is usually written on one or more double sheets of paper. A note may be written on a correspondence card. White is the preferred color; some shades of gray are attractive; striking colors suggest barbaric taste. A writer who has learned to leave a margin may fill the pages of the double sheet in the order 1, 2, 3, 4. Another method is to fill pages 1 and 4 and then treat 2 and 3 as one large sheet and write on it at right angles to the lines on pages 1 and 4. A letter of two pages should be written on pages 1 and 3.

176 Pine Street
Brooklyn, New York
February 6, 1929

Dear Rus,

It's been a long time since I last wrote to you, and I am somewhat ashamed of myself. I shall try to make up for my tardiness by stuffing this letter full of information.

I have just experienced the thrill of entering for the first time that long-promised new R. H. H. S. building, and what a worthy reward for our badly battered patience it is! The building is beautiful but unfamiliar and peculiar to me as yet. A number of times I lost my bearings and ended up in the balcony over the auditorium instead of the physics "lab" or the economics class. All such confusion will be eliminated though, I suppose, when every one has become used to the new system and arrangements.

I'm an eighth termer now and I've resolved to do all I can this one term to prevent any one's defacing the building. It really was a shame the way our good old building was mutilated by students. If any one tries such puerile vandalism in the new school, he should be severely lectured by all the principals and maybe a few more, his parents notified of his "art work," and then he should be set loose among the students with a card around his neck proclaiming him a childish destroyer of property not his own. I guess that would make him stop.

Whew! I'm glad I've got that off my chest. One paragraph of bitterness is enough in one letter, but I'll forget that and

tell you about some books I've been reading lately. Remember how simple those Sherlock Holmes mysteries used to be to solve? I have found an author who has me stumped. I read two of his books and didn't know who the murderer was any better two pages from his solution than I did at the beginning of the books. He writes under the pen name of S. S. Van Dine, his real identity remaining hidden.

I read an article in the *Times* about him a while ago which gave me an interesting insight into the manner in which he began his work as a writer of detective stories. He is a very learned man, as one can see by reading his books, and writes very deep books. It happened that he became ill of overwork and was forbidden by the doctor even to read anything for some time. When he was permitted to read fiction, he chose detective stories, perusing hundreds of them. When he was once more his former robust self, he wrote a long book telling how to write detective stories. After this was done, he decided that if he told others how to write such stories he should write one himself to test his theories. He planned to write five stories, four of which have been published in *Scribner's Magazine* in four successive years. These four are *The Benson Murder, The Canary Murder Case, The Greene Murder Case,* and *The Bishop Murder Case.*

He uses an entirely new method of approach, that of psychological analysis. His cynical central character, Philo Vance, is made to probe deep into the hidden things of the mystery and overlook the obvious, misleading evidence.

Of his four books I have read the first two. When you come to my house we shall discuss them. Maybe you can solve his mysteries, but as for me I am no nearer a conclusion at the end than at the start. Come and see me soon and we shall talk them over.

Perhaps some day we shall write books ourselves. Who can tell?

Yours ever,
Charlie

Practice 13

1. To a friend write a lively, entertaining letter.
2. Convince a friend who at the end of his third year in a neighboring high school has been offered a position with a fair salary and excellent opportunity for advancement that he should complete his high-school course.

3. You have a friend who never reads a book. Write a letter to persuade him to read a supplementary book you have especially enjoyed this term.

4. A friend wants ideas for entertaining. Tell her about a unique party you have just given or attended.

5. Ask your uncle about the choice of a vocation. Tell him the vocations you are considering and your likes and dislikes.

6. Ask advice about joining a society or club, electing or discontinuing a school subject, working after school or on Saturday, or trying for a school team. Or ask for information for an essay or debate. Reply.

7. Write to persuade your father or mother to let you extend your visit a few days or to visit another friend.

8. In an accident a hundred miles from home your car is damaged and you are slightly injured. Telegraph your parents. Write a letter giving additional information.

9. In a letter to your pastor, rabbi, or priest, the president of the bank, the editor of a newspaper, your physician, the principal of your elementary school, or some other person who knows you, ask permission to use his name as a reference in applying for a position.

10. A friend in another high school has asked you how to look up material for a debate on the proposition, *Resolved*, That the eighteenth amendment should be repealed. Answer his letter.

11. To a friend who is sailing for Europe next week write a steamer letter. He will have time to read a long letter and will enjoy an amusing one.

12. Ask an older friend about the choice of a college. Tell him what colleges you are considering and what life work you are preparing for.

13. In a letter to the principal ask permission to change your program, organize a club, or carry out a club activity, or request or urge some other action for the welfare of the pupils and the school.

14. A friend of your father can lend you enough money for your education, obtain admission to some college with limited enrollment, or obtain a college scholarship. Write him a letter to interest him in your future. Tell him about your education, interests, ambition, and energy. —REGENTS

15. Invite a friend for a walk in the country, fishing trip, picnic, theater party, school or church entertainment, week-end party, or automobile trip. Write also a note of acceptance and a regret.

16. One of your friends has asked your advice about buying a fountain pen, an automobile, a vacuum cleaner, a radio set, a dog, an electric refrigerator, a water heater, or another article. Advise him, giving the

results of your experience. Explain to him what type or make will best suit his purpose, point out its advantages or disadvantages, and compare it with other types.—REGENTS

Informal Discussion

Friendly letters are not limited to personal matters, experiences, descriptions, and reading, but often include discussions on a great variety of subjects. In the following letters Margy and Kate indulge in a lively, good-natured argument on the subject "College Versus Business."

126 Albany Avenue
Brooklyn, New York
December 6, 1929

Dear Kate,

Good news! I've finally succeeded in getting my rebellious family to give their consent to my *not* going to college. Now don't sputter indignant protests all over the place, but listen to me for a change. It took a lot of oratory and logic on my part to convince the family of the soundness of my decision. Let me now proceed to impress you with the wonderful depth of my mind and my great amount of good sense.

In the first place, I'm tired to death of study. What good can it do me to slave over logarithms, simultaneous quadratic equations, and the like? We cover sheets of paper with all kinds of figures, and then Mr. S. throws 'em in the basket, gives us 59, and we sit and figure for six months more over a lot of endless nonsense. It's the same way with economics. I miss two-thirds of what is being said because I can't understand our teacher's pronunciation, and the remaining one-third has nothing but anesthetic value for me. Then there's geometry. What earthly good will it do me fifty-five years from now to know that an inscribed angle equals one-half the intercepted arc? And what difference will it make whether I know it or not? Will that help me if I have four kids with scarlet fever?

In the second place, all the girls in college have loads of clothes, and if I went I'd be out of place and unhappy, whereas if I go to work, I'll be independent and able to buy the things I want. I'm tired of looking like a Thanksgiving ragamuffin every day in the week.

In the third place, after four years in college supposedly I'd be ready to teach. Even then, however, there would be

years of substituting, and all the rest of my life I'd be catering to the eccentricities and idiosyncrasies of about a million superiors. No, thank you!

It sure will be a relief to be able to be free in the evenings! Nothing to do but read, read, read, and no homework in the offing. Now admit you envy my prospects!

Love,
Margy

182 Fourth Street
Cleveland, Ohio
December 13, 1929

Dear Margy,

You have succeeded in impressing me with the *un*soundness of your reasoning and your utter lack of common sense. How your harassed family ever listened to such bosh is inconceivable. You must have talked them unconscious. I've listened to you enough. Now *you* listen to *me*.

I agree that just at present labor over seemingly unintelligible figures isn't very amusing, nor does it appear at all essential to your future happiness to be able to do geometry. But these subjects are training your mind. They'll help you think more quickly, grasp things more clearly, so that even if your aspirations lead you no farther than four kids with scarlet fever, a trained brain and developed intellect will stand by you in such a crisis and pull you through with all four safe and sound. It is hard to see the use of it all, sometimes, but it is the one with an all-round, sound education who makes out in the end. You know that as well as I, but you're so set against college that you refuse to open your mind. A college education would certainly do a great deal towards making you more broad-minded.

As to the clothes question—that's utterly ridiculous! You have just as many "fixins" as any girl I know, and if you'd sit down long enough, you could make more at a very little expense.

As for being independent—that's a joke! Fifteen dollars a week (that's about what an uneducated person makes, $20 at the most), fine clothes, and independence don't go together. You'll never get any farther unless you study in the evening, which isn't easy by any means, and you ought to take advantage of the opportunity offered you.

Teaching has its disadvantages, of course. Can you name anything that hasn't? You've had the advantages pointed out to you often enough, goodness knows. You don't have to teach

when you graduate, you know. Most college graduates don't. But what about all the *perfectly wonderful* teachers you used to rave over?

Then, too, that reading program sounds attractive, but four years more in college will give you so much better understanding and knowledge of good literature that you will appreciate books more.

Think it over, cheer up, and give college a try for at least a year.

Love,
Kate

Practice 14

Choose by drawing names from a hat or in some other way an opponent who will reply by letter to an informal argument you write him. Suppose, for example, that he at the end of his third year in high school has been offered a position with a fair salary and excellent opportunity for advancement. Try to convince him that he should complete his high-school course, and then wait for his reply. Instead, you and your opponent may argue about college, poetry, the value of Latin, prohibition, a candidate for office, the youth of today, the value of athletics, the effects of football, the influence of the movies, Sunday baseball, lengthening the school day, the value of English, high-school fraternities, or any other subject mentioned—or not mentioned—in the chapter on argument and debate.

Example of letter to teacher:

102 Park Avenue
New York City
February 7, 1930

Dear Mr. Johnson,

At present I am engaged in the most interesting outside activity that it has ever been my luck to encounter. It means hard work and the possessing of unlimited patience, for I am producing a play, rather a musical comedy, called *The Witching Hour*. The manuscript is not very elaborate because I wrote it myself. But to offset this I am using a great deal of good music and dancing. With the help of my father I am coaching the singing, dancing, and acrobatic stunts, painting the drop curtains, and designing the sets, which will be carried out by a stage carpenter.

In the cast there are fifty-five girls ranging from thirteen to eighteen years of age. Many of them are older than I. They

are the members of a church choir and are especially fitted for a musical play. The girls will fill all the boys' parts. Rehearsals are held every Friday night for the chorus and Saturday afternoon for the principals.

In selecting the characters, I found it necessary to use a great amount of tact. It is strange how jealous people are, even though they are not fitted for a part as well as the person chosen. In order to insure perfect harmony, I have arranged the chorus so that each girl has a certain amount of solo work. This arrangement seems to suit every member of the cast.

I expect to have the first performance of my play on the Friday following Easter Sunday. If it is a success, it will be repeated the next Friday. I am told that I have undertaken a tremendous job, but with my father, who is somewhat of a genius, to help me, I expect to make it a great success. If it does come up to my expectations, I should like very much to have you come and see it as a critic.

Sincerely yours,
Isabel Hanley

PRACTICE 15

1. After reading Isabel Hanley's letter write to your English teacher about outside activities, plays, movies, sports, school fun and tasks, your vacation plans, your choice of a vocation or thoughts about vocations, next year, college, or other topics.
2. Write to your teacher an entertaining and illuminating letter about a book you have read recently.

Apology and Explanation

A letter of apology in which the writer spends most of his time defending himself is useless—and amusing. Why write at all if you are not ready frankly to admit you're wrong? Of course, one must differentiate between an apology for wrongdoing and an explanation of an unavoidable failure to keep an appointment or a promise.

Example:

601 Lincoln Highway
Clinton, Iowa
November 16, 1929

Dear Alice,

I know you must feel as though you never wished to hear from me again. Now that I am able to look at things rationally

myself, I certainly don't blame you, but I am trusting to your kind heart to try to forgive and forget.

When in such a huff I left you yesterday, it didn't occur to me until later what breaking up our friendship would mean to both of us. I suggest that we forget yesterday.

Won't you accept my apology and come to visit me tomorrow afternoon?

Sincerely your friend,
Norma Manly

PRACTICE 16

1. You have been mean, cranky, unreasonable, rude, untruthful, or disagreeable. Apologize to a friend who has been a victim.
2. In a letter explain why you were unable to keep an appointment or a promise.

Introduction

Because the purpose of a letter of introduction is to establish a friendship between two people, the letter should make clear what the two people have in common; for example, a love of travel, literature, music, or adventure. It should also explain why the bearer of the letter happens to be in the city of address.

Near the center of the envelope write the name of the person addressed; and in the lower left-hand corner, *Introducing Alfred Jordan.* Hand Alfred the letter, unsealed and unstamped.

610 West Armstrong Avenue
Peoria, Illinois
November 26, 1929

Dear Edward,

Do you remember Alfred Jordan about whose exploits I told you? Well, here he is. He is going to spend his summer at Rocky Hill Camp, right next to your place.

Al played fullback on Exel's team at the same time that you were quarterback at Fulton. And his ideas about life are very similar to yours. He believes that the best life is under the blue sky out in the open spaces. You'll find him a likable chap, very sociable, and exceedingly clever. You two scouts will, I'm sure, have some good times together.

Write to me soon, and tell me about your various feats.

Cordially yours,
Nathaniel Boyle

PRACTICE 17

When you lived in Denver (or another city or town), you had one real friend. Now one of your pals is moving to Denver. Write the letter of introduction.

Letters of Courtesy

Thoughtful, sympathetic people write many letters of courtesy; young, selfish, ignorant, and lazy ones frequently neglect these opportunities to grow in kindness, to make others happy, and to increase their circle of friends. Letters of courtesy, which include letters of thanks, congratulation, and condolence, must be written promptly. If a month after a first visit you thank your hostess or months after a death you write a note of sympathy, the letter is of little value.

Letters of courtesy are not lengthy, literary efforts but sincere, direct, genuine expressions of feeling. To express simply what is in one's heart is much better than to search for lofty, meaningless phrases.

Thanks

Every young person understands one must thank a friend for a gift or hospitality, but many people, young and old, neglect to write notes like the following to thank those who help them in a variety of ways.

301 West Twentieth Street
Dubuque, Iowa
October 9, 1929

Dear Mr. Gleason,

The material that you sent will, I am sure, prove helpful in the coming debate. It was kind of you to give me so much of your time in writing such a full explanation.

I am very grateful for your assistance.

Sincerely yours,
Lucille Comstock

Mr. James Gleason
Hyde Park High School
Chicago, Illinois

1433 Washington Street
Canton, Massachusetts
December 28, 1929

Dear Fred,

I have seen much in the various reviews and periodicals concerning the work of Emil Ludwig, but have not had the opportunity to read any of his vivid biographies. Hence I was delighted to receive from you on Christmas day a copy of his *Napoleon*. A great character, and a great biographer—it should be excellent reading, and though I haven't started it yet, I am looking forward to doing so with real pleasure. I'm holding off till I have time to dive in and read without interruption. I'm sure I'll enjoy the book immensely, and thank you heartily.

I know your holidays were very happy ones and hope that the new year will bring you health and joy.

Sincerely yours,
Joe

Congratulation

In congratulating a friend write him an entertaining note showing your joy in his success. When you receive a letter of congratulation, remember that it should be answered.

1643 North Second Street
Minneapolis, Minnesota
May 17, 1930

Dear Richard,

You cannot imagine how glad I was when I heard of your winning the French medal. It was a wonderful achievement, and we're all proud of you.

I can picture you standing upon the platform on commencement night in front of several thousand people, with your chest thrown out and your head high, receiving the award. I can see you striding across the stage and down the steps like Napoleon himself, while the whole vast auditorium rings with applause. I can see, too, the entire French class gazing with envy at the medal. It must be a fine one, and you must bring it with you the next time you visit us.

Remember me to your parents and write soon.

Your old friend,
Harvey

Condolence

In a letter of condolence show simply and directly that you sympathize with your sorrowing friend.

230 College Place
Iowa City, Iowa
June 6, 1930

Dear Margaret,

There's a lump in my throat, and no matter how hard I swallow, it won't go down; it just sticks there, because, dear Margaret, I'm sorry, so sorry for you.

Your father's death must have been a great shock; I guess it is only human to suppose that sorrow may come near us, but that it will not touch us. Maybe it is better so.

At such a time words seem idle. I wish there were something that I could do instead of just sending my deepest sympathy.

I hope that you will be a great help to your mother in her grief and find comfort in her love for you.

Affectionately yours,
Isabel Landon

Practice 18

1. Congratulate a friend on an honor or an achievement: winning a medal, a pin, or a prize in an essay, short-story, scholarship, pig-raising, good-citizenship, or athletic contest; election to the captaincy of a team or to a school or other office; publication of a poem, a short story, or an essay; a successful piano recital, debate, speech, or radio talk; winning a scholarship; passing the College Entrance Board examinations; gaining admittance to a first-class college.
2. You have asked for material for an essay or debate, directions for finding material, a letter of recommendation or introduction, or advice about the choice of a college or vocation. In a letter thank the person who helped you.
3. Thank a hostess for a delightful week-end visit.
4. Imagine that sorrow has come to one of your friends. Write him (or her) a letter of condolence.
5. Send birthday greetings or anniversary greetings to a celebrity, an elderly person, your father or mother, or a friend.
6. To a friend who is recovering from a serious illness write a cheery, entertaining letter.

7. Congratulate a man who is soon to be married, or send best wishes to a girl who has just announced her engagement.

8. Seize the next opportunity to write an actual letter of courtesy. Show it to your English teacher before mailing it.

Formal Notes

Formal notes, either engraved or pen-written, are sent as invitations to weddings, receptions, and dinner parties. The answer, written on letter paper or a correspondence card, should be similar in wording to the original note.

INVITATION

Mr. and Mrs. James Hamilton
request the pleasure of
Mr. and Mrs. Gamble's company
at dinner on Wednesday, December twelfth,
at six o'clock.
Twenty-seven Beech Street

ACCEPTANCE

Mr. and Mrs. Gamble accept with pleasure the kind invitation to dine with Mr. and Mrs. James Hamilton on Wednesday, December twelfth, at six o'clock.

148 Morningside Drive
December first

REGRET

Mr. and Mrs. Gamble regret that a previous engagement prevents them from accepting Mr. and Mrs. Hamilton's kind invitation to dine with them on Wednesday, December twelfth.

148 Morningside Drive
December first

Notice that—

1. The note and the replies are in the third person.
2. Formal notes lack heading, salutation, complimentary close, and signature.
3. When the invitation is sent to a person in the same city, the name of the city is omitted but the street address is given.
4. The present tense is used in the answer.
5. No abbreviations except *Mr.*, *Mrs.*, *Jr.*, and *o'clock* are used.
6. Numbers, except house-numbers, are written in words.
7. The acceptance mentions the day and the hour of the dinner.

Visiting-Card Invitations

The hostess' card with the time and kind of entertainment on it is commonly used in inviting to an informal dance, musical, picnic, or a tea to meet a guest, or for bridge.

To meet
Miss Mildred Drew
Mrs. James Thornton
Thursday, May 4
Dancing at 10 o'clock
275 Ocean Boulevard

The answer to an invitation on a calling card is exactly the same as the reply to a formal penned or engraved invitation.

Practice 19

1. Write both an acceptance of Mrs. Thornton's invitation and a regret.
2. Mr. and Mrs. James Howland Wilson have invited you to be present at the marriage of their daughter Hester to Mr. James Ferguson at four o'clock on June 6 at their home, 4 West 187th Street. Write both an acceptance and a regret.

CHAPTER VIII

EXPLANATION AND ESSAY

The Value of the Ability to Explain

One writer estimates that two-thirds of ordinary speech and writing is explanation. In class every day you stand up and explain what, why, when, where, and how; in tests and examinations you write out explanations of causes, results, methods, principles, rules, and processes. The salesman explains the merits of his goods; the teacher, the points the pupils do not understand; the manager and the employer, the work to be done and the way to do it; the baseball coach, the rules of the game and the way to play each position; the engineer, the advantages of his plans; the physician, the proper care of his patient; the lawyer, the facts in the case and the law that applies to it; the housewife, the kind of meat, fruit, vegetables, hats, dresses, or furniture she wants; the politician, the qualifications of his candidate; the minister, rabbi, and priest, the reasons for loving and serving God and man. Professor Palmer says, "He who can explain himself can command what he wants."

How to Explain

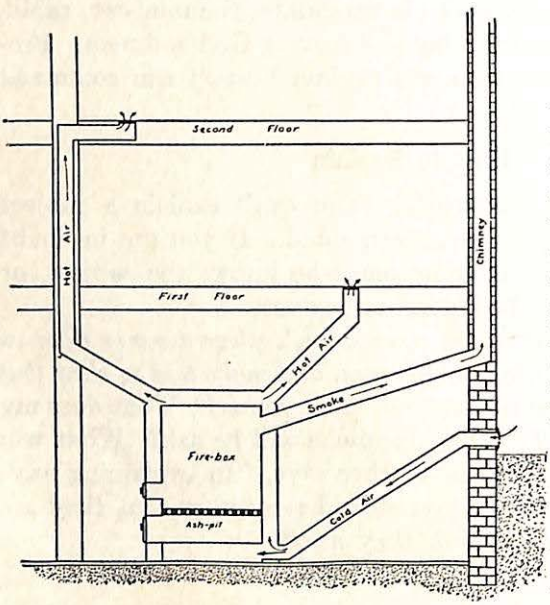
1. *Know the subject thoroughly.* You can't explain a subject that is somewhat hazy in your own mind. If you are in doubt about points, observe, ask some one who knows the subject, or look the subject up in books or magazines.

2. *By putting yourself in the other fellow's place discover what in the explanation is likely to be confusing, and make this so clear that the reader or hearer must understand.* Ask yourself, What does my hearer or reader know? What questions will he ask? What will he find difficult? An English teacher says, "In explaining anything to a general audience you should remember that they are more ignorant than you think they are."

Since to explain means to make clear or plain, an explanation is valueless if it doesn't make the subject clear to the reader or hearer. In the solution of a problem, for example, decide at what point pupils are most likely to stumble, then clearly indicate the exact steps to be taken, and hang a red danger sign on each stumbling block. In the explanation of what repair work a painter, carpenter, plumber, mason, or electrician is to do in the house, think what in the instructions he might misunderstand and make this point crystal clear. The explanation is a failure unless he understands. Hence try to connect your explanation with something your hearer or reader already understands. For example, cite distances in terms of well-known streets or drives, give heights in terms of tall buildings, compare a room with your schoolroom, liken a lift pump to a soda straw.

Practice 1

What comparison helps to make this illustration clear? Of what use is the diagram?



THE HOT-AIR FURNACE

The hot-air furnace in the basement is simply a big stove surrounded by a coating of galvanized sheet iron. The air between the stove and the outer jacket is heated, and is then pushed up into the flues by the heavier cold air which comes in from outdoors through the cold-air inlet flue. The smoke, of course, goes up the chimney. The warm air which enters the rooms finds an outlet around the doors and windows.

—Pupil's Theme

PRACTICE 2

What is the point of this explanation? What illustrations help to make the point clear?

The Golden Rule by itself is no adequate law of life, and a world in which everybody kept it need not be Paradise at all. It might just as well be a nightmare of a world; for whether it is a good thing for you to do to your neighbor what you want your neighbor to do to you, depends altogether on what it is that you want your neighbor to do to you. Here is a thief, for example, escaping with his loot. He has robbed a home of its silver and jewels, and he is making safe getaway with his booty on his back. What does he want folks to do to him? He wants them to help him get away. There is no kindness quite so great that his imagination can conceive as that some one should help him in the salvage of his loot. When, therefore, on another night he meets another thief in such a case and aids him to escape, is he not keeping the Golden Rule? He has done to another just what he wants that other to do to him.

Or here is another man whose physical life is dominant—a vulgar, rough, and brutal temperament, with passions insolent and uncontrolled. What does he want folk to do to him? He wants them to minister to his basest life, to introduce him to the lowest books, the most shameful plays, the foulest places of resort. Those who do that for him he calls his friends. When in turn he does for others what he wishes others so to do for him, when as a great favor he opens secret doors that he has found to some new means of vice, has he not kept the Golden Rule? He has done for his friends just what he wants his friends to do for him. That is, the Golden Rule provides for the extension to other lives of the same standards that you have for yourself, but it makes no provision whatsoever for the elevation of the standards.[1]—HARRY EMERSON FOSDICK

3. *Explain completely.* If an explanation of handball omits one necessary direction, it is worthless. If the recipe for a cake omits an essential ingredient or process, the cake will be a failure.

PRACTICE 3

Show that this explanation is incomplete:

HOW TO MAKE A DOUBLE DROP

A double drop is made with two parachutes. The jumper climbs out on the wing of the airplane and swings down under it. When ready,

[1] A portion of a sermon on the Golden Rule. Reprinted by permission.

he releases himself from the airplane and starts his descent to earth. After the first parachute has opened, the jumper cuts the rope fastening the two chutes together.—PUPIL'S THEME

4. *Arrange facts and ideas sensibly.* Lead the reader or hearer, step by step, from what he knows to related facts or ideas that you wish to make clear to him. In explanation of processes—making bread, washing dishes, manufacturing hats, or building a house, for example—arrange the details in the time order. Working out the outline is an important step in the writing of an explanation.

5. *Use connective words to show the relation between the parts of the explanation.* If the parts are not linked together, the explanation seems disjointed.

6. *Fit your vocabulary to your audience or readers.* Substitute a simple word for a word that will not be understood. Avoid or explain technical terms if your audience or readers do not understand them. In talking about your radio set to boys who have built their own sets, you can use terms that in a speech to your class on the subject would confuse most of your hearers.

7. *Go straight to the point.* Avoid unnecessary words and roundabout expressions. A pointed, terse introduction arouses interest in a subject and leads into it. A lengthy, roundabout, wordy, useless introduction wastes time and kills interest.

8. *Use an illustration, a diagram, a sketch, or a chart if it makes the subject clearer.* In directing an automobilist on a route that has many curves and corners, diagram the route; appeal to both eye and ear.

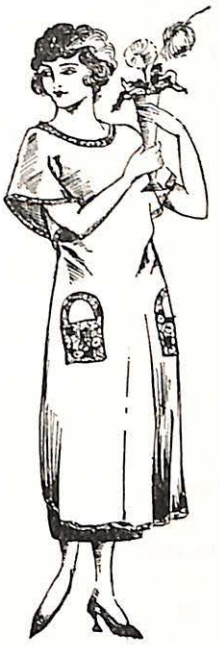
PRACTICE 4

Do the illustration and diagrams make the following explanation clearer?

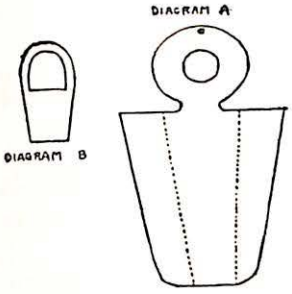
HOW TO MAKE AN ATTRACTIVE APRON

1. Usefulness of an attractive apron
2. Materials, cutting, and sewing

The labor of attending to a summer garden is somewhat lessened by knowing that one is charmingly dressed in a simple one-third morning apron. The simplicity of shape aids the unskilled needlewoman.



The necessary materials are three yards of fine unbleached muslin, one yard of cretonne or flowered chintz, one skein of blue embroidery silk, and a large sheet of wrapping paper. Lay the wrapping paper on a flat surface and cut as in diagram *A* to suit the necessary size. The dotted lines mark off the back pieces. The circular top piece makes the pretty sleeve caps pictured, and the opening in the upper part forms the neck line. Then lay the pattern on the muslin and cut around the outline, allowing about one-half inch on the edges for binding. When the apron is shaped, slip the garment over the head and form the neck line to suit the size. Next cut the chintz into long bias strips about an inch and a half wide and bind the arms, neck, and hem line. Also cut pockets as in diagram *B* and sew on with blue silk. A fancy stitch on the neck and the sleeves adds to the charm of this simple apron.—PUPIL'S THEME



9. *The five common methods of explanation are details, examples, comparison or contrast, cause and effect, and repetition.* Decide which of these best suits your purpose. In explaining how to mimeograph, it is necessary to make clear such details as cutting the stencil, putting the stencil on the mimeograph, applying the ink, and running off the copies needed. To explain the present importance of cavalry warfare, one might give examples of its use in the World War; compare or contrast the usefulness of the cavalry and the infantry, artillery, or aviation; or compare or contrast the use of cavalry in modern warfare with the use fifty, a hundred, or a thousand years ago. A discussion of the causes that have made cavalry more or less necessary in an army would throw light on the subject. In a speech on the subject repetition of ideas in different words might be necessary to make important points clear. Repetition for clearness is more often necessary in speech than in writing, because a reader has a chance to reread a passage to make

sure of the meaning, whereas a listener has no chance to go back. The speaker must therefore make a point absolutely clear before he leaves it and should express the same idea in several ways if necessary. Repetition of what has been made clear, however, is boresome.

PRACTICE 5

What method of explanation is used in the following exposition?

JEFFERSON AND HAMILTON

Hamilton believed in the rule of an aristocracy of money, and Jefferson in a democracy of men.

Hamilton believed that Governments are created for the domination of the masses, and Jefferson that they are created for the service of the people.

Hamilton wrote to Morris that Governments are strong in proportion as they are made profitable to the powerful, and Jefferson knew that no Government is fit to live that does not conserve the interest of the average man.

Hamilton proposed a scheme for binding the wealthy to the Government by making Government a source of revenue to the wealthy, and Jefferson unfurled his banner of equal rights.

Hamilton wanted to wipe out the boundary lines of States, and Jefferson was the champion of their sovereign powers.

Hamilton would have concentrated authority remote from the people, and Jefferson would have diffused it among them.

Hamilton would have injected governmental activities into all the affairs of men, and Jefferson laid it down as an axiom of freedom that "that government is best which governs least."—CLAUDE G. BOWERS

Definition

A definition, which is an explanation of the meaning of a word, should be both clear and concise. Definition by synonyms is the supplying of a number of words that mean the same or almost the same as the word defined. A logical definition consists of the genus or class to which the object belongs and the differentia or distinguishing characteristics.

NAME	CLASS	PARTICULAR QUALITIES
A bookcase is	a piece of furniture	with shelves for holding books
A tractor is	a motor-driven machine	used to draw loads and farm machinery
A niblick is	a golf club	with a heavy iron head, much lofted, used chiefly in playing the ball out of hazards
A rectangle is	a parallelogram	having four right angles

PRACTICE 6

Write logical definitions of ten of the following words:

ampere, baseball, thermometer, barometer, table, mashie, umbrella, hat, volt, apple, poetry, novel, drama, unity, clause, preposition, airplane, dirigible, parachute, hexagon, microscope, starboard.

There are four common mistakes in defining:

1. Using in the definition a part of speech different from that of the word defined.

ADJECTIVE NOUN
(Wrong) *Reliable* means trust.

ADJECTIVE ADJECTIVE
(Right) *Reliable* means trustworthy.

NOUN VERB
(Wrong) *Exposition* is to explain.

NOUN NOUN
(Right) *Exposition* is explanation.

2. Selecting a wrong class or incorrect or inaccurate particular qualities.

3. Using in the definition the word defined or a derivative of it.

(Wrong) A *democracy* is a country in which the people are democratic.
(Right) A *democracy* is a form of government in which the people select their own rulers.

4. In the definition of a term using, after *is*, a *when* or *where*

clause. In a correct definition of a term the name of the class follows *is*. Use *when* for time and *where* for place.

(Wrong) A *substantive* is when a word or a group of words is used as a noun.

(Right) A *substantive* is a word or a group of words used as a noun.

Practice 7

What is the mistake in each of the following definitions? Correct.

1. A *sickle* is an instrument used in reaping.
2. *Perceptible* is something that may be perceived.
3. An *aërial* is a system of wires, suspended at advantageous height above the ground, generally connected to the earth.
4. A *clause* is when a part of a sentence has a subject and a predicate.
5. A *bicycle* is a machine having two wheels.
6. *Isolation* means to place by itself or by oneself.
7. An *adverb* is a word that modifies a verb.
8. A *republic* is a country that has a republican form of government.
9. A *station* is where railroad trains regularly stop.
10. *Penury* is to be very poor.

Practice 8

How many illustrations or comparisons are used in explaining the meaning of *gink?* In explaining the difference between *constancy* and *consistency?*

WHAT IS A GINK?

There are terms in all languages for stupid, dull people and for egotists, terms usually borrowed from the lower animals, as donkey, goose, owl, pig, mutton head, and the like; but for the peculiar combination of cantankerousness and cussedness found in the kind of people I have in mind there is no word; so we have to invent one. Hence, Gink. It is absurd, irritating, impossible; consequently it is suitable.

A Gink is a person who does not consider human values. Anything weighs more with such a one than being obliging. A Gink is often polite; then he is meanest. To him a rule, or a custom, or number, or any dead thing is of more value than a human being.

Keep track of the Ginks of all kinds you meet during the day, and then

make a calculation of the enormous human energy consumed by encountering these clods on the social and business highway.

The janitor will not sweep up the litter on the back porchway, which you made by opening a box that came today, because this is Saturday, and he sweeps only Fridays.

Then there's the business man who keeps you waiting fifteen minutes while he finishes his cigar, so that you will think he is rushed with important affairs.

And don't overlook the physician who is discussing baseball in his private office with an acquaintance while half a dozen suffering patients are sitting funereally in his waiting room. But when you most desire to brain the said physician is the time when he stands around and quibbles over a point of professional etiquette or "ethics of the profession" while your child is sick unto death in the other room.

To the Ancient and Dishonorable Order of Ginks belong also the officers of institutions who observe all kinds of red tape while people are in need or in peril.

Some day you want a check cashed in a hurry. You go to the bank, stand in line at the paying teller's window, and finally in your turn present your paper. The teller looks at it. Then some clerk in the next cage speaks to him. He goes away and converses pleasantly with his fellow clerk while you wait on pins and needles. When he is done talking, he returns, and after inspecting his finger nails slowly counts you out your money.

A woman of my acquaintance, my wife, to be exact, once woke one of these Bank Ginks up. She had received her money and stepped aside. Counting it she saw that the Clerk had made an error.

"Excuse me," she said, "you made a mistake in giving me my money."

"You'll have to fall in line, ma'am," said a policeman.

And the clerk said, "We never rectify mistakes after the money has been taken from the window."

"Very well," was her reply. "Only you gave me $10 too much!"

That was different. Clerk Gink and Policeman Gink immediately climbed down from their high perches and became human and courteous. They allowed her, kindly, to rectify the error.—FRANK CRANE

CONSTANCY IS MORE THAN CONSISTENCY

I think that you have misunderstood the *Outlook*. But I am not concerned to prove that it has been consistent. I agree with Ralph Waldo Emerson that "with consistency a great soul has simply nothing to do." Constancy is always a virtue; consistency is sometimes a vice. In order to be constant to his purpose one may often be, in seeming if not in reality, inconsistent in his conduct. Thus in chess one at first takes every pains

to save his queen and later deliberately sacrifices her, but is always constant to his purpose to checkmate his opponent; thus a ship constant in its aim to reach a given harbor sometimes sails directly away from it in beating against an adverse wind; thus Abraham Lincoln was constant to his purpose to secure "liberty and union, one and inseparable," but not consistent in his methods. When the New England abolitionists proposed to withdraw from the Union to get rid of responsibility for slavery, he opposed abolition; and he affirmed repeatedly that he did not propose to interfere with slavery in the Slave States.—*Outlook*

Practice 9

A Term

Explain one of the following terms. Use a number of illustrations. Apply the nine exposition rules.

1. Patriotism. 2. Snob. 3. Hero. 4. Courage. 5. Tariff for revenue only. 6. Protective tariff. 7. Grange. 8. Labor union. 9. Propaganda. 10. Charity. 11. Radical. 12. Conservative. 13. Progressive. 14. Trust. 15. Initiative and referendum. 16. Recall. 17. Self-determination. 18. Socialism. 19. Democracy. 20. Americanization. 21. Autocracy. 22. Honor. 23. School spirit. 24. Moral courage. 25. Grit. 26. Communism. 27. Social welfare. 28. Drama. 29. Essay. 30. Integrity. 31. Collective bargaining. 32. Open shop. 33. Fair wage. 34. Copyright. 35. Reciprocity. 36. Monopoly. 37. Libel. 38. Sissy. 39. Optimism. 40. Superstition. 41. Culture. 42. Minimum essentials.

Machines and Processes

In explaining a manufacturing process, the construction and operation of a machine, or the way to do something, commonly the best way to arrange material is in the order of time.

Practice 10

Explain to the class one of the following. Outline your speech and test it by the nine exposition rules. You may draw a diagram on the blackboard or bring to class objects, photographs, sketches, maps, or the like that will help you to make the explanation clear.

1. How to play first base, quarterback, center (basketball), or any other position on a team. 2. How a man is put out in baseball. 3. How the ball is advanced in football. 4. How points are scored in basketball.

5. How to play handball. 6. How to play tennis. 7. How to play captain ball. 8. How to put the shot. 9. How to apply first aid to a broken arm. 10. How to take care of a fountain pen, radio set, dress, suit, pair of shoes, book, furnace, or lawn. 11. How to build a radio set. 12. How to pitch curves. 13. How to prepare oxygen. 14. How a mimeograph works. 15. How to make a thermometer. 16. How to play canoe tilting (see picture). 17. How to cover a book. 18. How paper is made.

Courtesy of the German Tourist Information Office

CANOE TILTING

19. How rubber is obtained. 20. How sugar is refined. 21. How to care for a dog (or another animal). 22. How to punt (see picture). 23. The loud speaker. 24. The thermos bottle. 25. An interesting experiment.

PRACTICE 11

Write a clear, accurate, and complete explanation of one of the following. Apply the nine exposition rules.

1. How cotton thread is manufactured. 2. How to learn to swim. 3. How to build a camp fireplace. 4. How glass is made. 5. How to make blue prints. 6. How I would like to furnish my room. 7. How to care for an automobile. 8. How to make a bed. 9. How an airplane is controlled. 10. How to build a bookcase. 11. How electroplating is

done. 12. How to make a beaded bag. 13. How to paddle a canoe. 14. How to make a scarf. 15. Skis and skiing. 16. How a book is bound. 17. How a dry battery gets its power. 18. How to train a dog. 19. How to decorate for Christmas. 20. Radio television. 21. Musical instruments used by an orchestra. 22. How to take care of a garden. 23. How to care for a lawn. 24. How to form a habit and how to break a habit. 25. The most useful (or useless) article I ever made. 26. Why the telephone speaks. 27. The gas engine.

Facts and Ideas

In outlining opinions, facts, thoughts, ideas, and theories about school, home, friendship, duty, literature, hobbies, and business, one has no time order to follow and hence for clearness should place first facts that are needed early in the explanation and for emphasis should, if possible, place last an important point of the explanation. Touches of humor and bits of narration and description sometimes make the explanation clearer and more interesting.

Practice 12

Explain to the class one of the following. Hand in your outline.

1. Qualities needed in a football, baseball, or basketball captain. 2. The best game for high-school boys or girls. Why? 3. Why read novels? 4. How to study a spelling lesson. 5. The practical value of chemistry. 6. The value of dramatization in the classroom. 7. The value of freehand drawing. 8. Why I like history. 9. Characteristic American traits. 10. Manners as a business asset. 11. How to read current periodicals and books for stimulus, recreation, and culture. 12. The value of cartoons. 13. The radio as an educator. 14. How to choose a college. 15. How to choose a vocation. 16. Why study algebra? 17. The best way to spend a summer vacation. 18. Health conservation. 19. Types of students.

Practice 13

Write a clear and complete explanation of one of the following. Which of the nine exposition rules have you applied?

1. Why study English? 2. My ideal day. 3. How to listen to music. 4. What I intend to become and why. 5. My faults in writing and speaking. 6. Why read biography? 7. My hobby. 8. Ways of helping

Acme News

BILL BANKER, THE BLOND BLIZZARD
The star of Tulane University getting off a long punt.

pupils in their first term in high school. 9. An ideal friend. 10. Influence of newspapers on people. 11. Control of street traffic. 12. Responsibilities of a high-school student. 13. How to study. 14. How to write a good composition. 15. The problem of the unemployed. 16. Imagination in business. 17. How I prepare a speech. 18. How to

prevent fires. 19. Dangers to the home. 20. Canine expression of ideas and emotion. 21. How to read poetry. 22. The disadvantages of the so-called white collar jobs. 23. Good citizenship in high school. 24. Proper social life for a high-school student. 25. The value of extra-curricular activities. 26. Why some boys and girls in business are never promoted. 27. Good English as a business asset. 28. A college education as a preparation for business. 29. How to increase one's vocabulary. 30. "Blind-alley" jobs. 31. How to get the most out of high school. 32. Changes that the invention of the automobile has made in everyday life.

Character Sketch

Without making the explanation dull, mechanical, or stereotyped, one who writes a character sketch should mention the chief traits of the person and illustrate or prove them. As there is often a relation between appearance and character, descriptive sentences may be used to illustrate traits and make the sketch more vivid. Because the best evidence about the character of a person is what he does, what he says, what others say about him, and what effect he has on others, bits of narration may be used to prove or illustrate a characteristic.

Support all general statements with concrete and specific incidents. In the conclusion refer to the things for which the person is best remembered.

Practice 14

Selecting an unusual or striking person you know, write an entertaining and vivid character sketch.

Example of a character sketch based on a book:

Brutus was a man of strength and courage. His outstanding trait was a deep love for his country, a love which influenced all his thoughts and actions. Because of it he entered the conspiracy against Cæsar, an act which cost him untold mental agony, for Brutus had a great affection for that peerless general and statesman, and it was only after a long and weary struggle between the natural desire for happiness and his duty to Rome that he finally decided to sacrifice Cæsar, his best friend, on the altar of liberty. But it must not be supposed that Brutus regarded the situation with the wild and distorted vision of a fanatic. On the contrary, he weighed the possibilities with a fair and judicial mind before he reached

the stupendous decision which brought him so much sorrow. Therefore let no man say that Brutus was prompted by personal ambition, nor yet moved by fear. That he was both determined and courageous is proved by the fact that he remained firm in his resolve even though he probably foresaw the disastrous result of his action.

But Brutus was not all cold sternness and forbidding frowns; he had a gentle side to his nature, which made him at once loving and lovable. Although we are not very familiar with his softer moods, we know from his speech and actions that he was both kind and considerate. He refrained from telling his wife, Portia, of his trouble, because he was unwilling to cause her pain and anxiety. He felt deep and lasting sorrow at her death, the silent grieving that only strong men experience. Brutus was truly a strong man, one who was loved by his friends and respected by his enemies.—PUPIL'S THEME

PRACTICE 15

1. Write an entertaining and convincing character sketch based on a book you are studying or reading.
2. Compare two characters in one book or in different books. In what respects are they alike? How do they differ?

Criticism or Review

Why do magazines and newspapers print pages of reviews of books, moving pictures, plays, operas, art exhibits, concerts, and recitals? Of what use are book reviews? By helping us to decide what books we ought to read and giving us information about the books we have not time to read, reviewers make us more intelligent about books of the day. In the field of contemporary literature reviews are as useful as a history of literature is in the realm of older books: they guide and inform. And well-written book reviews are also entertaining.

Just as the person who knows the fine points of the game gets more fun out of a baseball or football game than the one who only half understands it, so one who appreciates artistry in writing gets a keener and higher pleasure than one who reads only for the story or ideas. Likewise the fact that a person is preparing to give an oral or written review of a book stimulates him to watch for evidence that the book is (or is not) well written and worth reading.

The job of the critic is to find out what the author was trying to do and whether or not he succeeded. The topics of a review vary with the type of book read. A fiction or drama report may be a discussion of a number of these topics: setting (time, place, atmosphere), harmony between characters and background of environment, plot, scenes that would be effective on the stage, incidents, characters, character portrayal and development, theme or central idea, relation of theme to contemporary life, suspense, foreshadowing, introduction, conclusion, surprise, contrast, climaxes, words added to reader's vocabulary, clearness, force, and beauty of style, probability, relation of major plot to minor plot, methods of gaining a semblance of reality, mystery, movement of the story, pathos, humor, thought-nuggets, quotations, evidence of the author's character and personality, the best part of the story, reasons for liking or disliking the book, comparisons with other books by the same author or by other authors. That is a long list. Of course, no book review includes a discussion of all these topics. It is better by use of incidents, illustrations, and citations to prove three or four points than to mention and discuss vaguely a dozen. A pointed reason for liking or not liking the book or recommending or not recommending it makes an effective ending of a report.

Many of the topics given under fiction and drama may be used in a report on poetry. Other topics often discussed are the sound (meter, rhyme, rhythm, onomatopœia, alliteration, assonance, most melodious lines), pictures, feelings expressed by the poet or aroused in the reader, lines worth remembering, word choice. The qualities which make good poetry are beauty of theme, imagination, emotion, sound, and diction.

A report on a biography should tell what the person discussed has done for the world, what he has added to the available hope, goodness, beauty, knowledge, or contentment. Useful topics are the lasting work done by the subject of the biography, his early experiences as preparation for his life work, his traits, his ideals, his helps in achieving success, his handicaps or hardships, beauty of the author's style, clearness, force, the fairness and accuracy

of the biographer, a comparison with other biographies, and reasons for liking or disliking the book.

For a report on a volume of essays, letters, or orations good topics are the author's purpose, traits of author shown, his style, his mood, humor, especially entertaining parts, main thought of each essay, letter, or oration, ideas worth remembering, sentences worth memorizing, words added to reader's vocabulary, a comparison with other books, reasons for liking or disliking the book.

"THE AMATEUR GENTLEMAN"

1. A dashing, romantic, chivalrous son of a gentlewoman and a boxer
2. A remarkable hero
3. Something of interest to every one

We have all been stirred to admiration by the glorious deeds of the knights of old. We have all thrilled at the description of hand-to-hand battles and narrow escapes. But how many of us have ever thought of a knight without armor, a dashing, romantic, chivalrous hero whose father called him "The Amateur Gentleman"? Such a hero has Jeffery Farnol made of Barnabas Barty, the son of a gentlewoman and a boxer.

Barnabas, heir to an enormous fortune, after leaving his father's tavern in order to become a London gentleman, has a truly remarkable career. The book runs the whole gamut of human emotions. Love, hate, jealousy, friendship, filial loyalty, and youthful self-confidence—all intermingle to make "The Amateur Gentleman" and his friends living, breathing human beings.

In the book there is something of interest to every one. For those who like duels, surely no duel could be more hair-raising than the one which Barnabas and Chichester fight across the table. For those who prefer romance, the youthful love of Barnabas and the Lady Cleone is a perfect tale. No matter what you seek—avarice, mystery, humor, or any other element of a good story—you will find it in this book. There is even a highly successful detective in the person of the iron-hatted Mr. Shrig, whose best case is ruined because of his friendship for Barnabas.—PUPIL'S THEME

HER WORLD

Claire Ambler. By BOOTH TARKINGTON. New York: Doubleday, Doran & Co. 1928. $2.50.

Reviewed by Grace Frank

The innocuous *far niente* of an Atlantic liner would seem to provide a perfect setting for the reading of this novel. An engagingly light tale, with an old-fashioned treatment—in a good sense—of a new-fashioned

theme—also in a good sense, it never penetrates that theme so deeply as to be uncomfortable but just deeply enough to impress the reader pleasantly with its accuracy. One's chief quarrel with Mr. Tarkington is that he did not say more when he knew so much.

Claire Ambler's universe is one-dimensional, bounded on all sides by Claire Ambler. The feelings she arouses in others are of no concern to her except in so far as they satisfy her desire to please any man who happens to be adjacent at the moment. We first meet her at eighteen, nonchalant and provocative, ineffectively trying to pull her scant, short skirt over her thin knees and effectively making every boy within reach give her a good time. We last see her at twenty-five walking to the altar with beautifully calculated smiles and steps, and meditating upon the probable effects of the light from a stained-glass window which will presently fall upon her wedding gown. Between these two ages she has casually inflicted great suffering on two good men who have loved her and has herself experienced considerable grief at losing one of them, not, however, without half-consciously playing the rôle of tragedy-queen for the benefit of an attractive stranger conveniently at hand to observe her.

Mr. Tarkington's revelation of what goes on behind the inarticulateness of the adolescent male and the volubility of the adolescent female is wholly delightful. Young Nelson's difficulty in attaching Claire firmly and exclusively to himself, his unreasonable and foolhardy efforts to impress her, Claire's instinctively ingratiating responses to her young admirer the while her mind is more seriously preoccupied with the important business of deciding which gown to wear at a dance—all these earlier scenes in the book are in the author's best vein. One also remembers with pleasure Claire's scatter-brained conversation as she flicks the edges of half-a-dozen serious topics—reminding an eavesdropper of "a flea upon the open pages of an encyclopedia"—her sudden infatuation and the tricks she plays for it as well as the tricks it plays upon her, her well-acted and really touching renunciation, and the encounter between her and the mature Sherman Peale, so neatly repeating in full chords the delicate arpeggios of an earlier scene.

But *Claire Ambler* is not a pendant to *Penrod* or *Seventeen* and never approaches *Alice Adams* in substantiality. The final impression of the book is of something slight and thin where fullness and rotundity were obviously demanded and deserved. There are indications that the author intended Claire to become less hollow than she turned out to be, but that her empty head and careless heart circumvented the intention. On those rare occasions when she soliloquizes about the futility of her existence, sees her "artistic" feigning for what it is, or forgets herself and thinks of some one else, she hardly seems quite herself. Nevertheless the book is eminently readable. It moves swiftly and easily on the lightest of rails, and carries one from Maine to Sicily and back to New York with the deftness of an experienced courier.—*The Saturday Review of Literature*

PRACTICE 16

Clip from a magazine or a newspaper a good book review and paste it on a sheet of paper. Then beside the review write a list of the topics the critic discusses and tell why you think the review a good one.

PRACTICE 17

1. Write a clear, convincing, and entertaining review of a book you have read recently. For your paragraph outline use a number of the topics given in the discussion of book reviews. Avoid trite phrases by telling directly and pointedly why you like or dislike the book. A mere retelling of the story or the life of the author is not a review.

2. Compare two books you have read this term. Use some such title as "Why I like *A Tale of Two Cities* better than *David Copperfield*" or "A Comparison of *Alice Adams* and *So Big*."

3. Write a booknote or tabloid book review. Explain tersely what sort of book you have read, what it is about, what the author's purpose was, and what you like or dislike in the book.

Informal or Familiar Essay

The word *essay* is used loosely as a synonym of theme or composition. The definition in *The Winston Simplified Dictionary* is "a thoughtful composition, written with a view to interpreting or analyzing its subject as understood by the author, and displaying some literary merit."

Although essays are commonly divided into the formal and the informal or familiar, no sharp dividing line can be drawn between the two types. The formal essay is usually an orderly, logical, impersonal, instructive treatment of a subject. Carlyle's "Essay on Burns," Arnold's "Wordsworth," Ruskin's "Of Queens' Gardens," Emerson's "Compensation," "Manners," and "Self-Reliance," Lowell's "Shakespeare Once More," Macaulay's "Life of Johnson," "Milton," and "Lord Clive," and Palmer's "Self-Cultivation in English" are formal essays often studied in high school.

Of the informal or familiar essay Mr. A. C. Benson says, "The true essay, then, is a tentative and personal treatment of a subject; it is a kind of improvisation on a delicate theme; a species of soliloquy, as if a man were to speak aloud the slender and whimsical thoughts that come into his mind when he is alone on a winter

evening before a warm fire, and, closing his book, abandons himself to the luxury of genial reverie." He adds that the familiar essay is natural, clear, and rambling.

Some one has called "I" the most interesting subject in the world; "You," the second in interest; and "The Rest," a poor third. And because we enjoy not only talking about ourselves but also hearing the other fellow talk about himself, the personal note in the informal essay is one of its attractive features.

To write an informal essay one needs to have an interesting or unusual idea and to tell it skillfully. Of the subject matter Charles S. Brooks says, "Pieces of this and that, an odd carrot, as it were, a left-over potato, a pithy bone, discarded trifles, are tossed in from time to time to feed the composition." The following titles of excellent informal essays by Chesterton, Lucas, Morley, Brooks, Stevenson, Lamb, Hunt, Colby, Crothers, Utter, Warner, and others suggest that essays of this type need not have weighty subject matter: "Lamp-Posts," "On Pigs as Pets," "My Friend Flora," "Aunts," "On Unanswering Letters," "On a Rainy Morning," "An Apology for Idlers," "The Character of Dogs," "A Dissertation on Roast Pig," "Poor Relations," "Asking for a Raise," "A Defense of Whistling," "Pet Economies," "The Bad Results of Good Habits," "On Adopting One's Parents," "Furnace and I," "Man's Last Embellishment" (the necktie), "On Noses," "Amenities of Street-Car Travel," "On Running after One's Hat," "On Getting up on Cold Mornings," "The People Next Door," "On Lying in Bed," "On Certain Things to Eat," "Cows," "On Doors," "Every Man's Natural Desire to Be Somebody Else," "The Pup-Dog," "Chewing Gum," "Thoughts in the Subway," and "Tadpoles."

To express this interesting or unusual idea skillfully, takes time. Brooks says, "Essayists, as a rule, chew their pencils." Because the writer's purpose is to entertain and in a lesser degree to instruct, he uses a personal, familiar, individual, easy, graceful, conversational style, makes free use of quotations and illustrations, and rambles from his point if the digression is enticing and has even a rather remote relationship to his theme. Because the essayist has the greatest freedom, he may stop his discussion at

any moment for an anecdote, an experience, a word picture, or a bit of humor or pathos if this entertains and throws light on the discussion. The successful informal essayist writes as one talks at his best to a friend, and is so good-humored, fair, frank, sincere, reasonable, and entertaining that his readers learn his whims, foibles, experiences, mistakes, blunders, likes, dislikes, and prejudices, feel his mood, sense his personality, and think of him as a new and delightful friend.

THE RESPONSIBILITY OF BEING A PERFECT BABY

Did you ever contemplate the responsibilities that a baby has from the *ga-ga* stage to the time of his enrollment in kindergarten? The baby who shoulders the most responsibility is not the first but the last in a large family—for have not all before him been perfect? He must try to excel them. If his brothers and sisters gurgled when chucked under the chin by some playful friend of the family, he, of course, must do likewise; only more vigorously must he *ga* and *coo*.

When his spinster aunt exclaims, "Isn't it too sweet for words?" or "I could hug it to death," he must not be indignant that Aunty considers him sexless, but must gurgle long but not loudly, punctuating the gurgles with *ga-ga*, *ar-ar*, or anything that sounds similar to *Aunty*. This will please her so much that a woolly bowwow or a dollar towards baby's college education fund will be the result. If baby performs flawlessly, undoubtedly he will be the proud possessor of both.

When company comes, he must realize that he is on exhibition, that his position in the family, that of the perfect baby, must be upheld. He must allow all present to fondle him; he must suppress his desire for the dangling cherries on Mrs. Brown's hat, grandpa's beard, and the little girl's red braids and freckles.

At baptism he must remember not to disgrace his family. No matter how insistently his fingers urge him to clutch the minister's hair, or how badly he wants to scream, he must make his fingers behave and his voice be still for the honor of the family! Thus Sunday and other days from his morning bath to his bedtime must he remember that he is the perfect baby.—PUPIL'S THEME

THE INVADER[1]

By Edith Fox

Just a few years ago—surely you remember the great event—there was born an ugly, perverse, and extraordinarily noisy infant whose arrival

[1] Winner of the first prize in an *Atlantic Monthly* national contest. Reprinted by permission.

excited the entire world, and in whose growth was manifested a universal interest despite the many faults discovered in the youngster from the first. His ugliness was not repugnant—interesting, rather; his perversity was excused with extreme toleration, and his noisiness was his greatest charm. Almost immediately he became the spoiled darling of people all over the globe. Although he has grown with unusual rapidity during the few years of his existence, and although he has become far less ugly than he used to be, his character has remained unchanged. He is still obstinate, clamorous, and rude, and, a not unusual accompaniment to these traits, precocious too. At times, though, he is really artistic. But just as his wisdom is uttered always at the wrong moment, when every one is tired and dull, so too the beautiful thoughts and exquisite melodies that occur to him when in certain moods are expressed never at the right time, always when people feel gay and boisterous and are impatient of anything verging on the serious. A most annoying child, but extremely popular notwithstanding.

Are you eager to tell a story or a joke? Immediately, this ill-bred creature, without apology, will interrupt you. And somehow—strange annoying thought—somehow, your audience seems to prefer listening to him rather than to you. If, however, you do become really interested in what the child is saying, he will stop in the middle of his talk, and all the pleading in the world will not induce him to continue. You know him well, doubtlessly, but if there is any one so fortunate as to be unacquainted with him, let me introduce my immortal enemy—Radio.

Yes—enemy. Oh, of course, I was thrilled in the beginning, just as thrilled as you were when you listened in for the first time. Of course, I consider this a wonderful age; I am much too young to think otherwise. Of course, I think this is a remarkable, a momentous invention. Nevertheless, I have a strong antipathy for radios—electric sets, crystal sets, twenty-bulb sets, two-bulb sets, big beautifully decorated sets, little ugly sets—I despise them all.

Always, always, from the very moment when you awaken in the morning to the "one-two-three-four" of the man who is directing the morning exercises until the time you retire at night when somebody or other is trying to get distant stations, always it is radio, radio, radio! Perhaps you are going to visit some relative whose radio is broken, and whose home is in an isolated section, so you are confident that at least for a few hours your weary ears will find repose. Even then your troubles are not over. All the optimism in the world cannot conceal the fact that the only topic of conversation, the only possible topic, is radio, radio, radio!

Never can you get away from it. Orpheus himself, were he living today, would, in all probability, let flow his magic notes from Station WEAF every Friday night. Still, then he could have broadcast his beautiful music to Eurydice, so that there would have been no temptation to look

back and the lovers would have lived happily ever after. And Hamlet—how he could have tormented the King and Queen if the play had been given over the radio, with its appropriately weird moans and sighs adding much to the effect. How that radio would have haunted those guilty creatures even as it haunts innocent folk today, even as it is haunting me this very minute.

For I cannot possibly write this thing while our radio is squeaking and howling and growling and grunting and trying with so much zest to surpass the radio next door. There, I have turned the obstreperous thing off, but what's the use?—I can hear the Joneses' hoarse radio howling unrestrainedly as loudly as I heard ours before. And when the five Joneses and their six guests depart in their five-passenger Nash, we shall surely be able to hear the Greenes' radio, which was drowned out by the Joneses' before. Or if, for some urgent reason—it would have to be a very urgent one—the Greenes stop theirs, old Mr. Thomas, the celebrated philanthropist, will play his as loudly as possible, not because he likes it, but because he thinks that, since it is the finest radio on the block, he will give the neighbors a treat. And this used to be a respectable residential section in a quiet little suburb. What a sad change, indeed!

But then, if you stuff your ears with cotton, betake yourself to the little room up in the attic, close all the windows, and hum loudly enough to drown out most other sounds, you will find that the commotion is less harassing. Unfortunately, however, one cannot always go to "some high lonely tower." Suppose you are visiting a radio fan, or being visited by one. What then? If, when you are the host, another station interferes, and no matter how you twist and turn the dial you cannot get back to the former one, you must be perfectly willing to hear Mrs. Eetwel talk on good health. Or, if you are the visitor, you must listen attentively, smile good-naturedly at the shrieking and groaning, and politely express your keen enjoyment of the performance. Yes, you must even listen carefully to a two-hour talk by some noted statesman who is discussing something about which no one cares. The higher his official position, the quieter you must be. Thus it follows that if the President is speaking you dare not even move around in your chair, or sneeze, or clear your throat; that is, unless you can bear the awful piercing looks directed at you by every one present. And if an unusually brilliant remark—one that would, in your opinion, make a splendid beginning for an interesting conversation like those of the good old pre-radio days—should occur to you, banish it from your mind immediately, and pay strict attention to the well-known Ernest Hare, who is asking his witty friend Billy Jones who that lady was with whom the said Billy was walking down the street that very afternoon. Nor must one dare to heave a sigh of relief when the last "good-nighty—nighty-night—good-night" has been gayly sung by this famous pair. Certainly they are entertaining. But—to go through that

same performance week after week for all these years! Enough, and more than enough, say I.

But many really excellent performances are given over the radio, you will tell me. So they are. Take operas and concerts, for instance. Even if the telephone doesn't ring and keep you during most of the second act of *Aïda*, and if no S O S interrupts, and if the radio is not hoarse, and if no other station interferes (of course, if all these "ifs" came true, we should almost have reached Utopia), still that opera is not really *Aïda*, not the *Aïda* you know and love. How can it be when you are sitting at home in plain everyday clothes, while the dishes are clattering in the kitchen, and while Jim walks about complaining because you won't let him listen to the fight on WRS instead? There is not the same keen emotion which you feel on being a part of that romantic setting in the magnificent opera house. There are no glittering lights, no new eager and happy faces. You cannot see the artists, nor do their voices sound as clear and rich. All atmosphere is lacking. There is not the same intense rapture which comes over you, holding you spellbound for that moment when the curtain has just risen and the silence becomes intense, and then a poignantly beautiful stream of music flows forth.

Something very beautiful is rapidly being displaced by this shrill, harsh instrument that has suddenly invaded our homes. Of course, we must pay a great price for every step of progress we take. When autocracy was overthrown, much of the beauty and art that had existed under the old régime was abandoned with it. The same sad truth is told by Goldsmith in his *Deserted Village*. Something must be surrendered for the sake of advancement. It has always been so. It is the law of civilization. Already we are paying for this latest acquisition to progress, and the purchasers seem, for the most part, satisfied. The few miserly ones who consider the price exorbitant must nevertheless contribute their share, and all they can say as they surrender what they consider their greatest wealth is: "Vale, 'calm peace and quiet'!"—Bay Ridge High School, Brooklyn

Practice 18

Write an informal essay on a topic of your own choice, but choose one that gives you a chance to write about your experience, observation, reading, or thinking. Perhaps the topics already mentioned or those listed below may suggest something that you would like to write about.

TOPICS IN BOOKS OF ESSAYS WRITTEN BY TWO HIGH-SCHOOL CLASSES

1. Taking care of the home grounds. 2. Gardens. 3. Butterflies as art material. 4. Erecting an aërial. 5. Fire! 6. The joys of econo-

mizing. 7. Riding on the elevated. 8. Entertaining at sister's eight-year-old party. 9. Experiences of a straphanger. 10. Imps of Satan. 11. Some queer neighbors. 12. Gossip. 13. Thoughts on entering a library. 14. Fire appliances. 15. Bygones. 16. Hobbies. 17. On writing an essay. 18. Drawing. 19. When I was very young. 20. The radio. 21. Hands. 22. On getting packed. 23. On eyebrows. 24. Morning exercise. 25. Painting. 26. A rainy night. 27. A kitten's adventures in contentment. 28. On smoking. 29. On mothers. 30. Browsing in a library. 31. On knowing customers. 32. The top gallery at an opera. 33. On wearing new clothes. 34. On what my dog has taught me. 35. On applying for a position. 36. On installing a radio. 37. Voices of the woodland. 38. Noises of the city. 39. Hitch-hiking. 40. Types of character I met on a mountain. 41. In defense of day-dreaming. 42. A rainy day. 43. On friendship. 44. Garden friends. 45. Camping out during a storm.

CHAPTER IX

PRÉCIS, REPORTS, AND EXAMINATIONS

What a Précis Is

A précis (pronounced *pray-see*) is a clear, concise, orderly summary of the contents of a passage and is ordinarily about one-third or one-fourth as long as the original. The précis, also called a summary, an abstract, a condensation, an abridgment, a résumé, and an epitome, is a passage boiled down so that only the essence, pith, or gist is left.

Value of Précis Writing

One purpose of education is to help students to discover what they should not learn. The boy or girl who tries to learn everything in the books he reads and studies wastes his time and masters nothing. The student who is in the habit of searching for main points, understanding them, learning them, and reviewing them is educating himself.

Probably half of the failures in school are due directly or indirectly to silent reading deficiency. Teachers of history, mathematics, English, science, accounting, law, and other subjects say that many of the pupils who fail in their classes fail because they can't read, can't understand the textbook, can't read the examination paper. Hence practice in digging out the main points of a passage improves a pupil's work in school. Training in silent reading is training in the art of studying.

Moreover the ability to get at the gist, pith, or essence of a matter is important professional, business, and social equipment. Précis writing prepares for getting and explaining tersely the main points of legal papers, laws, rules and regulations, announcements and directions, business letters, speeches, conversations, interviews, and technical, professional, and general books and articles. In conversation the ability to summarize briefly a book or a magazine article pertinent to the subject is valuable.

How to Prepare a Précis

The first and most important step in making a précis is reading the passage thoroughly. Thorough reading includes digging out the thought of every difficult sentence and discovering the relationship of the principal and the subordinate ideas of each paragraph and of the whole passage.

How to Read a Difficult Sentence

1. Know the central idea of the entire poem, article, or chapter, and of the paragraph in which the sentence is imbedded. Each sentence is closely related in meaning to the rest of the paragraph. If a sentence may be interpreted in two or three ways, decide from the rest of the paragraph which interpretation is best.

2. Knowing what the preceding and the following sentences are about will help you to fathom the deepest sentence or unravel the most tangled one.

3. Look up in the dictionary words the meaning of which is not perfectly clear to you.

4. Look up allusions which are new to you.

5. In imagination see the pictures suggested by descriptive words and figures of speech.

6. Pick out the key words, think what their relation in thought is, and in this way find the central idea of the sentence. Avoid giving great weight to an unimportant word. Then read the sentence again, being careful to include all details.

7. Separate a long or difficult sentence into the principal statement, important subordinate ideas, and modifiers of subordinate elements. If the sentence is complicated or elliptical, by taking it apart find every principal clause, its subject, verb, complement, and modifying phrases or clauses. It helps one sometimes to arrange a sentence, especially of poetry, in the natural order: subject and subject modifiers; verb and verb modifiers; object and object modifiers.

8. If the discussion of the subject is too technical or abstract

for you, gather outside information about the subject, the speaker, or the writer, his purpose in writing the article, or the circumstances under which he delivered the speech.

Practice 1

Paraphrasing is giving the meaning in other words, sometimes with greater fullness of detail or illustration. Dig the meaning out of the following sentences; then paraphrase them:

1. The Child is father of the Man.
2. Truth, crushed to earth, shall rise again.
3. The evil that men do lives after them.
4. When you "come a cropper" and land on the bridal path, be nonchalant.
5. He indulged his flair for wise-cracks.
6. One is never so near to another as when he is forced to be separated.
7. When faith is lost, when honor dies, the man is dead.
8. He who would search for pearls must dive below.
9. But knowledge to their eyes her ample page,
   Rich with the spoils of time, did ne'er unroll.—Gray
10. The applause of listening senates to command,
    The threats of pain and ruin to despise,
    To scatter plenty o'er a smiling land,
    And read their history in a nation's eyes,
    Their lot forbade; nor circumscribed alone
    Their growing virtues, but their crimes confined.—Gray
11. We look before and after,
      And pine for what is not:
    Our sincerest laughter
      With some pain is fraught;
    Our sweetest songs are those that tell of saddest thought.—Shelley
12. The lunatic, the lover, and the poet
    Are of imagination all compact:
    One sees more devils than vast hell can hold,
    That is, the madman: the lover, all as frantic,
    Sees Helen's beauty in a brow of Egypt:
    The poet's eye, in a fine frenzy rolling,
    Doth glance from heaven to earth, from earth to heaven;
    And as imagination bodies forth
    The forms of things unknown, the poet's pen
    Turns them to shapes and gives to airy nothing
    A local habitation and a name.—Shakespeare

13. By the clock 'tis day,
And yet dark night strangles the traveling lamp:
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living men should kiss it?—SHAKESPEARE

14. Vice is a monster of so frightful mien
As to be hated needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.—POPE

15. The period for a new election of a citizen, to administer the executive government of the United States, being not far distant, and the time actually arrived when your thoughts must be employed in designating the person who is to be clothed with that important trust, it appears to me proper, especially as it may conduce to a more distinct expression of the public voice, that I should now apprise you of the resolution I have formed to decline being considered among the number of those out of whom a choice is to be made.—WASHINGTON

How to Read a Paragraph Thoroughly

1. Shut out all foreign thoughts.
2. Know the central idea of the entire selection.
3. First, glance through the paragraph to get a bird's-eye view of it.
4. Find or construct a sentence which expresses the central idea of the paragraph.
5. As you read the other sentences thoroughly, think how the ideas are related to the topic of the paragraph and to each other, which are principal, and which subordinate.
6. If a paragraph is long and complicated, outline it in your mind or on paper.

Writing the Précis

After thoroughly reading the passage write out clearly and tersely in your own words—don't use sentences of the original—the main points of the paragraph. Use about one-third or one-fourth as many words as there are in the original. Omit quotations, illustrations, and figures of speech. Nevertheless make the précis a smooth, lucid, pointed composition, not a vague outline.

Next, read again the selection and criticize and revise your work. Ask yourself these questions:

1. Have I misunderstood any idea?
2. Have I included all important ideas?
3. Have I excluded all unimportant details and crossed out all unnecessary words?
4. Is all the language my own?
5. Are my words, sentences, and paragraphs correct?

Finally, copy neatly and legibly the revised précis.

Example:

ORIGINAL (*320 words*)

Within the car there was the usual interior life of the railroad, offering little to the observation of other passengers, but full of novelty for this pair of strangely enfranchised prisoners. It was novelty enough, indeed, that there were fifty human beings in close relation with them, under one long and narrow roof, and drawn onward by the same mighty influence that had taken their two selves into its grasp. It seemed marvellous how all these people could remain so quietly in their seats, while so much noisy strength was at work in their behalf. Some, with tickets in their hats (long travellers these, before whom lay a hundred miles of railroad), had plunged into the English scenery and adventures of pamphlet novels, and were keeping company with dukes and earls. Others, whose briefer span forbade their devoting themselves to studies so abstruse, beguiled the little tedium of the way with penny-papers. A party of girls, and one young man, on opposite sides of the car, found huge amusement in a game of ball. They tossed it to and fro, with peals of laughter that might be measured by mile-lengths; for, faster than the nimble ball could fly, the merry players fled unconsciously along, leaving the trail of their mirth afar behind, and ending their game under another sky than had witnessed its commencement. Boys, with apples, cakes, candy, and rolls of variously tinctured lozenges,—merchandise that reminded Hepzibah of her deserted shop,—appeared at each momentary stopping-place, doing up their business in a hurry, or breaking it short off, lest the market should ravish them away with it. New people continually entered. Old acquaintances—for such they soon grew to be, in this rapid current of affairs—continually departed. Here and there, amid the rumble and the tumult sat one asleep. Sleep; sport; business; graver or lighter study; and the common and inevitable movement onward! It was life!—
HAWTHORNE, *The House of Seven Gables*

PUPIL PRÉCIS (*105 words*)

Within the car the pair of emancipated prisoners saw the usual train scene. To them, however, it was something strange and wonderful. They were held in close relationship with fifty other people by a common means of locomotion. Some quietly read English novels; others, not traveling far, glanced over newspapers. A group of young girls and one young man derived huge enjoyment from a game of ball. At each station small boys hurried aboard, sold their tidbits, and dashed off again before the train started. New passengers continually appeared, while others departed. All phases of life were represented here, from quiet sleep to joyous hilarity.

PRACTICE 2

Make a précis of each of the selections on pages 143, 148-150, 157, 158, 251, 314, 315, 377, and 394 and of the following selections.[1] With practice you should be able to write a smooth and accurate précis of a long paragraph in fifteen minutes.

1

And, therefore, first of all, I tell you, earnestly and authoritatively, (I *know* I am right in this) you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter. For though it is only by reason of the opposition of letters in the function of signs, to sounds in the function of signs, that the study of books is called "literature," and that a man versed in it is called, by the consent of nations, a man of letters instead of a man of books, or of words, you may yet connect with that accidental nomenclature this real fact,—that you might read all the books in the British Museum (if you could live long enough), and remain an utterly "illiterate," uneducated person; but that if you read ten pages of a good book, letter by letter—that is to say, with real accuracy,—you are for evermore in some measure an educated person.—RUSKIN, *Sesame and Lilies*

2

In the old days before Rome entered on a career of foreign conquest, her citizens were famous among men for their love of country, their simple lives, their conservative, old-fashioned ways. They worked hard on their little farms, fought bravely in the legions, and kept up with careful piety all the ceremonies of their religion. The ideal Roman was a Cincinnatus, who left his fields to take the dictatorship, or a Curius Dentatus,

[1] Most of the selections have been used on College Entrance Examination Board or New York State Regents examinations.

the conqueror of the Samnites and of Pyrrhus. Curius had celebrated three triumphs, but still lived modestly in a cottage on a four-acre plot which he tilled with his own hands. To him came envoys from the Samnites offering rich bribes. "Go tell the Samnites," he answered, "that Curius counts it glory, not to possess wealth, but to rule those who do." Such men as these, despite their many faults, had made the little city-state by the Tiber great among the nations.—WEBSTER'S *Ancient History*[1]

3

Upon the occurrence of an accident, involving bodily injuries or death, or damage to property of others, the Assured shall give immediate written notice thereof with the fullest information obtainable at the time, to the New York Office of the Company. The Assured shall give like notice with full particulars of any claims made on account of such accident. If suit is brought to enforce such claims, the Assured shall promptly forward to the New York Office of the Company every summons or other process that may be served upon the Assured. Notice given by or on behalf of the Assured to any authorized agent of the Company, with particulars sufficient to identify the Assured, shall be deemed to be notice to the Company. Failure to give notice required to be given by this Policy within the time specified therein shall not invalidate any claim made by the Assured if it shall be shown that it was not reasonably possible to give such notice within the prescribed time and that notice was given as soon as was reasonably possible.[2]

4

Nothing has been more productive of injury to young literary students than those stories—or legends—about great writers having written great books in a very short time. They suggest what must be in a million cases impossible, as a common possibility. You hear of Johnson having written *Rasselas* in a few weeks, or of Beckford having done a similar thing, of various other notables never correcting their manuscript—and the youth who has much self-confidence imagines that he can do the same thing and produce literature. I do not believe those stories. I do not say exactly that they are not true; I only say that I do not believe them, and that the books, as we have them now, certainly represent much more than the work of a few weeks or even months. It is much more valuable to remember that Gray passed fourteen years in correcting and improving a single poem, and that no great poem or book, as we now have the text, represents the first form of the text. (Take, for

[1] Reprinted by permission of the publisher, D. C. Heath and Company.

[2] Reprinted by permission of the Interboro Mutual Indemnity Insurance Company.

example, the poets we have been reading. It is commonly said that Rossetti's "Blessed Damosel" was written in his nineteenth year. This is true; but we have the text of the poem as it was written in his nineteenth year, and it is unlike the poem as we now have it; for it was changed and corrected and recorrected scores of times to bring it to its present state of perfection.) Almost everything composed by Tennyson was changed, and changed, and changed again, to such an extent that in almost every edition the text differed. Above all things, do not imagine that any good work can be done without immense pains.—LAFCADIO HEARN, *Talks to Writers*[1]

5

That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself.

Such a one, and no other, I conceive, has had a liberal education; for he is, as completely as a man can be, in harmony with Nature. He will make the best of her, and she of him. They will get on together rarely: she as his ever beneficent mother; he as her mouthpiece, her conscious self, her minister and interpreter.—THOMAS HUXLEY

6

It is well said, in every sense, that a man's religion is the chief fact with regard to him. By religion I do not mean here the church-creed which he professes, the articles of faith which he will sign, and, in words or otherwise, assert; not this wholly, in many cases not this at all. We see men of all kinds of professed creeds attain to almost all degrees of worth or worthlessness under each or any of them. This is not what I call religion, this profession and assertion; which is often only a profession and assertion from the outworks of the man, from the mere argumentative region of him, if even so deep as that. But the thing a man does practically believe (and this is often enough *without* asserting it even to himself, much less to others); the thing a man does practically

[1] Reprinted by permission of Dodd, Mead and Company.

lay to heart, and know for certain, concerning his vital relations to this mysterious Universe, and his duty and destiny there, that is in all cases the primary thing for him, and creatively determines all the rest. That is his *religion;* or, it may be, his mere scepticism and *no-religion;* the manner it is in which he feels himself to be spiritually related to the Unseen World or *No-World;* and I say, if you tell me what that is, you tell me to a very great extent what the man is, what the kind of things he will do is.—THOMAS CARLYLE, *Heroes and Hero Worship*

7

I cannot resist the obvious temptation to compare Huxley as a social thinker with Shaw and Wells. He is not, like Wells, essentially a good novelist lamentably turned pamphleteer; he is, rather, a born essayist and thinker who by some accident stumbled early in his career into the novel form. His style lacks the energy and pyrotechnic brilliance of Shaw's, and the political effectiveness of much of the pamphleteering of Wells. But unlike either Wells or Shaw, he does not consider himself a prophet; he is free from their intolerance of alien modes of thinking, their messianic delusions, their absurd cocksureness; he has no slick nostrums or panaceas on tap. He has more essential humility and is disposed to give a more patient ear to what others have thought before him; he has more respect for the changeless facts of human nature and for facts in general. In brief, he is endowed with that fine balance that we call common sense. It would be impossible to imagine him, like Wells, rushing breathlessly on the stage with a new patent medicine every few months, or, like Shaw, ridiculing scientific experiment, opposing every form of vivisection on maudlinly sentimental grounds, shouting for the inheritance of acquired characters in the face of all the evidence, or advocating anything so nonsensical as equality of income. Somewhere in this book Huxley defines cranks as those who turn their opinions into religions. In that sense Shaw and Wells are cranks, however brilliant; and Aldous Huxley never is.—HENRY HAZLITT, *New York Sun*[1]

8

The World is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon,
The winds that will be howling at all hours
And are up-gather'd now like sleeping flowers,

[1] Reprinted by permission.

For this, for everything, we are out of tune;
It moves us not. — Great God! I'd rather be
A Pagan suckled in a creed outworn, —
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathéd horn.

—William Wordsworth

9

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide;
"Doth God exact day-labor, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or His own gifts. Who best
Bear His mild yoke, they serve Him best. His state
Is kingly: thousands at His bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait."—

—John Milton, "On His Blindness"

10

I met a traveler from an antique land,
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed.
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

—Percy Bysshe Shelley, "Ozymandias of Egypt"

11

Others abide our question. Thou art free.
We ask and ask—Thou smilest and art still,
Out-topping knowledge. For the loftiest hill,
Who to the stars uncrowns his majesty,
Planting his steadfast footsteps in the sea,
Making the heaven of heavens his dwelling-place,
Spares but the cloudy border of his base
To the foil'd searching of mortality;
And thou, who didst the stars and sunbeams know,
Self-school'd, self-scann'd, self-honour'd, self-secure,
Didst tread on earth unguess'd at. Better so!
All pains the immortal spirit must endure,
All weakness which impairs, all griefs which bow,
Find their sole voice in that victorious brow.

—MATTHEW ARNOLD, "Shakespeare"

PRACTICE 3

Make précis of as many of the following as your teacher assigns: Wordsworth's "The Daffodils" and "The Reaper," Keats's "Ode to Autumn" and "Ode to a Grecian Urn," Shelley's "To a Skylark" and "Ode to the West Wind," Burns's "To a Mouse," paragraphs of Palmer's "Self-Cultivation in English," Carlyle's "Essay on Burns," and Macaulay's "Life of Johnson."

Précis of Selection Read Aloud

PRACTICE 4

Write a précis of a paragraph or a longer selection read aloud to you. Probably for the first exercise of this sort your teacher will read the selection twice. Later you will be expected to get the gist or main points of the selection from a single reading. During the reading you may take notes if you wish to.

Oral Précis

PRACTICE 5

Read a selection chosen by your teacher or listen to the reading aloud of a selection. Then summarize it orally. Use periods after your sentences; do not make your summary one long sentence joined by *and-urs*.

Secretary's Report

A secretary's report, which is a précis of a meeting, is a record of the business transacted, the motions passed, the committees appointed, and other important happenings. Like other précis, the secretary's report should be terse, clear, and pointed.

In some English classes the pupils in turn act as secretary, write the minutes in the secretary's book, and read them in class or write them on the blackboard. Miss Herzog, for example, acts as secretary on Monday, takes notes, writes up the minutes of the meeting, reads the minutes on Tuesday, listens to the criticism of the pupils and the teacher, makes corrections, and then passes the secretary's book to Mr. West, who acts as secretary of Tuesday's meeting.

The secretary's report of a meeting of an English class should, as a rule, include the date, the names of absentees, the assignment for the next recitation, important announcements or business, a résumé of the work done, and a summary of what the class learned during the period. When you write a report of a meeting of your class, avoid stereotyped expressions. Omit matters of daily class routine which all the pupils understand; for example, "The class met in Room 208"; "The class came to order when the bell rang"; "The teacher then took the attendance"; "When the passing bell rang, the class was dismissed." Keep in mind three purposes of the secretary's report: (1) to help the pupils at the beginning of a period to review the work of the preceding period; (2) to let the absent pupil know exactly what he missed and to guide him in the making up of his work; (3) to give the secretary valuable practice in précis writing and in reading aloud. Of course, you know that practice of any sort—précis writing, tennis, chess, or bridge whist, for example—is of real value only when you take pains and do your best.

Example:

May 2, 1929

The assignment for Friday, May 3, which consisted of preparing a grammar poster and studying pages 294-299 in the textbook, started the

day's work of the English 63 class. Mr. Hyde suggested that the posters call attention to common errors, such as "it is him," "for him and I."

Next Miss Olson read her report of May 1, which was accurate and included only the important subject matter of the recitation but was criticized for a lack of variety of sentence structure and for the repetition of *and*.

Members of the class were asked whose contributions to the class paper they would like to hear. Miss Thurston was selected. She read her poem entitled "Winter Twilight." It contained all the elements of good poetry —beautiful thought, imagination, emotion, diction, and sound. An article called "The Greatest Sin" was then read by Mr. Harkness. The class thought it illogical and too general. The "Household and Beauty Hints" read by Miss Shepherd were humorous and original. Miss O'Keefe's essay about the old building was well written. Miss Hall was criticized for reading to her paper, not to the class, and for mispronouncing *alias* and *reality*. Her essay on dreams was original and entertaining but needed more illustrations. An amusing poem on "Job Hunting," which was considered good material for the class paper because it had good rhythm, a point, and several good laughs, was read by Miss Solomon.

During the period the pupils learned from the examples and discussion some ways to make a contribution to a class paper both worth while and entertaining.

Respectfully submitted,
Esther Roncs

PRACTICE 6

Write, when your turn comes, a secretary's report of an English recitation.

Other Reports

Clearness and accuracy are fundamental qualities of any report, whether oral or written. The subject matter varies widely. Many reports answer the questions, "Who?" "When?" "Where?" "What?" "How?" and "Why?" or some of them. For example, the chairman of a committee appointed to recommend plans for a class entertainment might in a report in favor of a play tell what kinds of entertainment were considered and why the committee favors the giving of a play, recommend a particular play and discuss it, and suggest a time and a place for the entertainment and a way to prepare the play.

Practice 7

1. As chairman of a committee to select a magazine for study by the class during the term, write your report. Discuss the magazine recommended and other magazines considered.
2. As chairman of a committee to recommend additions to the school supplementary reading list, write your report. Give terse but good reasons for each recommendation.
3. As chairman of a committee on minimum standards in penmanship, speech, or written composition for your class during the term, write your report. Be specific. If, for example, you choose penmanship, illustrate both satisfactory and unsatisfactory penmanship.
4. Because pupils are dropping out of high school, the principal has appointed a committee to investigate the advantages of completing the high-school course. As chairman of the committee secure facts and opinions and write your report.
5. As critic of your class for a day report orally at the end of the recitation or the beginning of the next recitation. Point out specifically defects and excellences in subject matter, English, and speech.
6. Visit a factory or a business concern and write an illuminating report.
7. Report orally on a magazine article, a speech, a game, the work of a club, the work done in another class, a radio lecture or program, or the most important news of the week.
8. Write for your insurance company a report of a real or imaginary automobile accident. Give in detail a complete description of everything that happened. Make clear just how the accident happened, what caused it, and what damage was done. Include time and place of accident, conditions, speed of cars, personal injury, property damage, make of other car, name and address of driver, names and addresses of witnesses, badge number of policeman summoned, and the like.

Examinations

Many English examinations include précis writing, and examinations in all subjects commonly call for retelling by condensing. Because promotion and a high rating in school and out of school frequently depend on answering questions, the ability to hit the nail on the head in an examination is valuable to every one.

When one of your friends has sailed through his examinations with a ninety in every subject, haven't you said, "Well, he has the knack of taking examinations," in a way that suggested

that you knew you didn't have the knack and there wasn't anything to be done about the matter? What is the knack of passing examinations? It is skill acquired in much the same way as the ability to pitch a baseball, hit a golf ball, or play tennis. To play a good tennis game one must prepare by months or years of practice and also use his head in the game. To pass an examination one must prepare and also think and work carefully in the examination. The greatest care in the examination will not make amends for a lack of preparation.

Preparing for an examination means studying every day, beginning work promptly, concentrating, mastering the units of work covered, reviewing frequently, taking a lively interest in your subjects, talking over with your family and friends what you are studying, keeping yourself in good physical condition, working systematically at the job of breaking bad speech and writing habits, and establishing good study habits. But "How to Study" is a subject for a book, not a topic for a paragraph. If you want to acquire the knack of preparing for examinations, read Guy M. Whipple's little book called *How to Study Effectively*.

How to Take an Examination

The examination marks of people equally well prepared and equally intelligent sometimes differ by thirty per cent or more. Care and thought in the examination account for the difference. Perhaps these examination suggestions will help you to write better answers.

1. Be in good physical condition. Sleep at least eight hours the night before the examination.

2. In the examination first read the entire question paper, jotting down a few part answers as you read.

3. Make a time schedule. Assign more time to a twenty-five per cent question than to a ten per cent one. Follow your schedule approximately. If you have only twenty minutes for a composition, you are expected to write the best composition you can in twenty minutes, not in an hour. Save at least one-tenth of your examination time for revision at the end of the period.

4. Answer every question or part of a question required.

5. Omit a line between answers.

6. If you have a choice of questions, select the topic you know best. You understand better what you have done than what you have read about.

7. Plan your work on practice paper. Arrange your points logically. If you have time enough, write every answer first on practice paper. Watch your time schedule.

8. Include the gist of the question in the first sentence of your answer. This will keep you from wandering from the point and will remind the examiner that you are giving just what is called for.

9. Answer in paragraph form unless the question clearly indicates that the answer is to be a list, an outline, or a table. If a question having three parts calls for a short answer, build one paragraph; if for a longer answer, use a paragraph for each point.

10. Before you begin to answer a question, think exactly what it means and what it calls for. Then proceed straight to the point.

11. Answer the question completely, be sure that your answer touches every point in the question, but don't waste your time giving information not called for or trying to conceal your ignorance in a multiplicity of words. Your filling up space without saying anything may amuse your teacher but will not deceive him. Write fully but stick to the point. In a question calling for discussion don't just state the fact; develop and illustrate it. Make each answer a carefully planned, unified, coherent, forceful composition. Imagine that you are writing voluntarily for some one you know, and make everything you write sound like something real, not just like the answer to a question.

12. Vary the sentence structure. Use some complex sentences, participles, appositives, and sentences with something beside adjectives before the subject.

13. Don't abbreviate. Write *and*, *the United States*, *President*, and *Professor*.

14. Write neatly and plainly, for examiners are only human

and are irritated by slovenly or undecipherable manuscript. An examination that is easy to read seems clearer than an almost illegible one and receives a higher mark.

15. In your revision reread the questions thoroughly and see whether you have answered them pointedly and completely. Watch for mistakes in spelling, grammar, punctuation, capitalization, word choice, and sentence structure. Watch especially for two serious errors: putting a period after a half-sentence and running separate sentences together without periods or capitals (the comma blunder). When you make a change, either erase neatly or strike out with a single straight line. Use the caret for insertions. If you cross out occasionally a commonplace, vague, or inaccurate word and substitute a specific, picture-making, or accurate word, the examiner will know that you have revised thoughtfully.

16. Keep cool. Remember that you are doing exactly the same kind of work that you have been doing in class day after day.

Four common causes of failure in examinations are the omission of an answer through oversight or lack of time, the omission of part of an answer, poor organization and arrangement of answers, and misinterpreting questions. The first two may be avoided by following a time schedule and checking the parts of questions as you answer them. Avoiding the last two requires practice and thought.

Analyzing Questions

Practice 8

Show that pupils *A* and *C* analyzed the questions and that pupils *B* and *D* just glanced at the questions and began to write:

Question 1

Develop the following topic sentence into a paragraph of about one hundred fifty words: Portia is the embodiment of mental alertness, faithfulness, and humor.

A

Portia is the embodiment of mental alertness, faithfulness, and humor. As soon as Bassanio tells her that Antonio is in trouble and that it is his

fault, she, a faithful wife, senses that he wishes her help and offers him money to free Antonio. It is her quick wit that formulates the plan of going to Rome as a Doctor of Law. With her maidservant Nerissa as clerk, she completely confuses the men at court. In the courtroom she proves her keenness beyond doubt. Leading the Jew on to think he is winning the case, and agreeing that he must surely have his pound of flesh, she suddenly looses a thunderbolt in their midst by saying that he may have his flesh, but he must not take one ounce more or less nor one drop of blood. She also manages to get from Bassanio the ring which he promised never to take from his finger. Back at home some time later, she shows her sense of humor by leading him on bit by bit, until he confesses that he gave the ring to a learned Doctor. She replies that she knows well that no beard will ever mar the face of the one who now holds the ring. Finally after much raillery she returns the ring to him. I think Portia is one of Shakespeare's best and most interesting characters.

B

Portia is the embodiment of mental alertness, faithfulness, and humor. She was always on the go. When she was first heard of in the play, she was very humorous about all the suitors who came to pick the right casket which her father left when he died. It was in his will that the man who picked the casket with her picture in it would be the one to get her hand in marriage. Many tried their luck, but, to Portia's relief, none succeeded. She was a very beautiful girl. Bassanio tried his luck for Portia, who really loved him, and he succeeded. Portia and Bassanio were married. Bassanio borrowed money from his friend Antonio, who in turn borrowed money from Shylock, the Jew. However, Antonio was Shylock's rival merchant, and the agreement was that if Antonio's ships were not in within three months he would take a pound of Antonio's flesh. When three months were up, Antonio and Bassanio went to the Duke. Shylock and a few others went also. Portia, as soon as her husband left, also went disguised as a lawyer. Shylock could not be made to take anything but the flesh. Later the lawyer (Portia) came in and asked Shylock if he would not consider taking money. But Shylock would not listen. Portia said that the law said he must take the pound of flesh without shedding a drop of blood.

QUESTION 2

Explain in about one hundred words what errors or defects in your speech and writing have been pointed out this term. Be specific.

(In a question of this sort you have to decide whether *writing* means *penmanship* or *written work*. Which do you think it means? Why?)

C

During this term I have had two defects in my speech pointed out in the English class. The first was that I spoke too fast, as a result of which many of my thoughts and ideas did not get over to the class. The other criticism was that I did not open my mouth wide enough and thus swallowed many of my words. This, however, happened only when I was giving an answer to some question and not when I was speaking before the class on some subject.

In my writing my most important defects were my handwriting, punctuation, and spelling. Through these defects I lost many credits that otherwise I would have received. At least I have learned to place a semicolon between the clauses of a compound sentence when no conjunction joins them and to spell *benefit, disappoint, embarrass,* and *procedure.*

D

This term many errors have been pointed out to us in both our writing and our speech.

In regard to our writing, we have been told that sentences beginning always with the subject become monotonous and sound childish. Likewise the words *and* and *so,* if used too often, make our compositions sound babyish. We have also studied force, unity, clearness, and parallel structure, and thus have learned to build more effective sentences.

In speech many of our defects have also been pointed out. All colloquial, slang, and ungrammatical expressions which we employed have been pointed out to us and corrected.

Practice 9

Analyze the following questions. Make clear just what each question calls for. How many paragraphs would you use in the answer? What topic would you discuss in each paragraph?

Example:

QUESTION

The English department of your high school is revising the supplementary reading list (or preparing one for the school) and has asked you to coöperate by writing book-notes. Select two books that you have read to fulfil the high-school supplementary reading requirement, give titles and authors, and in a book-note of from 50 to 100 words for each explain the author's purpose in writing the book, summarize the book very briefly, and give two or more reasons for considering it worth reading (or not worth reading). (15) Write a similar book-note on a drama studied in high school. (10)

ANALYSIS

The question calls for three book-notes, one based on a drama studied in high school and two on supplementary reading. Each book-note should be from 50 to 100 words long and should include (1) title and author of the book, (2) explanation of the author's aim or objective—only one asked for—in writing the book, (3) a very brief précis, and (4) at least two reasons for recommending (or not recommending) the book.

The question calls for a paragraph for each of the three books.

1. Compare two novels that you have read in preparation for this examination. Use five or more of the following points: characters, plot, setting, humor and pathos, climaxes, style, beginning, ending, author's theme or purpose, foreshadowing, suspense, probability, movement of story, characteristics of the author revealed in the novel. To illustrate or prove your points refer definitely to the novels. (25)

2. Shakespeare in most of his plays gives us characters that combine good and bad qualities. Point out in two of his characters qualities of both sorts. Make clear how these qualities are exhibited in speeches and acts of each character selected and show how these qualities are combined in the person's nature. (40)

3. Your class is to present an act of a play studied in high school. Write out directions for one of the actors. In about one hundred twenty-five words explain to him how he should look (dress and make-up), enter, act, and speak his lines. Illustrate the speaking of the lines by specific references to the scenes. (25)

4. If you were an artist and were asked to illustrate one of the novels you have studied in high school, what novel would you select? Describe briefly but vividly two of the pictures you would draw or paint. (8)

5. Stirred by the spiritual and moral appeal of a great play, people sometimes say, "It is as good as a sermon."

Prove by specific references to a play studied in high-school English that the work deserves such comment. Enrich your discussion by quoting from the play, comparing it with another play, or giving the opinions of critics. (25)

6. "The essay is to prose what the lyric is to poetry, complete, genuine and beautiful self-expression, or better still, self-revelation." Select an essay from the required or supplementary reading during your high-school course and show specifically and in some detail how the essay reveals the mind and character of its author. (20)

7. Discuss at least two essays that you have studied in class in your English course, showing how the writer's leading ideas are made vivid by one or more of the following: sincerity, sympathy, humor, close observation, imagination. In your discussion make specific reference to definite passages. (20)

8. Select a poet you studied this term and prove that his poems have the qualities which make good poetry. Quote passages to illustrate or prove your points. (25)

9. Selecting a play read in class this term, show that it exhibits at least two of the following merits; make your answer specific, discussing merits and proving that they are present in the work selected: (1) vivid and colorful presentation of pictures; (2) high ideals and inspiring thought; (3) portrayal of real people; (4) study of human mind and motives. (25)

Practice 10

On the supposition that each question is assigned twenty-five credits, how much is each of the following answers worth? With the sixteen examination suggestions in mind discuss each answer. Refer specifically to the answers to support your statements.

question 1

Account for the rise of Napoleon Bonaparte under these three topics: (*a*) the character of the man himself; (*b*) the conditions in France; (*c*) the conditions in Europe in general. Show two permanent benefits conferred upon France.

answer 1*a*

The rise of Napoleon Bonaparte was due to the character of the man, conditions in France, and conditions in Europe. Napoleon Bonaparte was a brilliant general; he was determined, able, and had a love for power. He was educated in a French military school and at a very early age decided to make himself great. Napoleon was unscrupulous and keen. He stopped at nothing to attain his end.

The conditions in France helped a great deal in the rise of Bonaparte. France's government was very weak; she was at war with foreign countries and needed money. Napoleon made friends with the middle class. He obtained control of the French army in Italy and made a name for himself. After a while he became first consul and finally emperor.

The condition of Europe, too, helped in Napoleon's rise to power. After Napoleon had extended his sway over most of Europe except Turkey, Russia, and Great Britain, many of the European countries revolted against his rule. Napoleon fought his battles quickly and with good results. France's army was fighting for her own country; the soldiers were inspired by nationalism. They were fighting for a cause—to uphold the ideas of the French Revolution. This is one of the secrets of the success of Napoleon's army.

Two permanent results of Napoleon in France are the *Code Napoleon* and the Bank of France.

ANSWER 1*b*

Napoleon was a man of firm will and character. He was ambitious and clever. He wanted power and would stop at nothing to get it. He was militarily educated and a very able and clever general. He also had the opportunity to gain power because of the weakness of the Directory then at the head of the nation. It was so weak that the people were complaining because of poverty and poor government. All of Europe in fact was ripe for his coup d'état. The people of Europe were getting interested in Rev. ideas and Monarchs had enough trouble quieting their own people without butting in elsewhere. However Napoleon's reign was not one of military only. He made the *Code Napoleon* which is copied in the modern French law and even in Louisiana. He also established the Bank of France and the Legion of Honor. However there are certain blemishes on his honor. He divorced Josephine who was instrumental in his gain of power. He did another thing which is inexcusable that is the plundering of the Italian Art gallery. Another fault which by the way was one of the causes of his downfall was his disregard of nationalism. His power depended on force and as soon as he lost the force of arms, his power was lost.

QUESTION 2

Discuss the truth expressed in the following paragraph, illustrating by examples from at least *four* works chosen from your reading in high-school English:

Literature may never with safety cut loose from the old, because the old is always new. The tide of generations flows on unceasingly, and for each the old experiences have their pristine freshness. That is why the old themes are perennial. Love is as dazzling a miracle to every lover who loves today as if unnumbered millions hadn't loved since time began. Death isn't trite to you and me because it has been the common lot since life first was; nor have the moon and stars grown old because uncounted centuries ago, beside the rivers of Babylon and Egypt, or among the hills and pasture lands of Israel, or in the wide stillness of Arabia, men saw them, and brooded, and wondered, and dreamed. The oldest things in the world are the things that also have been new as many times as human beings have been born. . . . Now that is what the greatest literature has always built on. Its roots strike deep into the eternally familiar.—JOHN LIVINGSTON LOWES[1]

[1] Printed by permission of, and special arrangement with, Houghton Mifflin Company, the authorized publishers.

ANSWER 2*a*

No two works are ever alike, and those that live through the ages satisfying each generation cannot die—that is, they are not forgotten and remain in libraries as rare editions but are reprinted and reread by each generation as living standards of literature by which the modern literature is judged. There is really no need for further literary production except perhaps for the fact that expression and customs change and developments occur that old literature does not take into account. *Macbeth*, written in the seventeenth century, lives today as a literary classic and will continue to be such until it is impossible to translate the beauty of expression and thought from Shakespeare's expression to the modern or future English language. *Silas Marner* and *The House of Seven Gables* will continue to live also, because each future generation, curious to know how the past generations lived, will read the books, because they are the most authentic (being produced in the age they are written about) and because histories do not contain that material.

ANSWER 2*b*

THEMES OF LITERATURE

Lowes's statement that the foundation of literature is ever the same and that the same old themes are ever interesting is vividly illustrated by Shakespeare in his tragedy *Macbeth*. Here the author uses as his theme the triumph of good over evil and the punishment of crime. In the *Bible*, in the old Greek and Roman literature, in Shakespeare's time, and even now this same theme is used, for when shall the world cease to believe and begin to discredit the reward of virtue? The answer, of course, is "Never."

"A little child shall lead them" comes from the *Bible*, but it is exemplified by George Eliot in her immortal *Silas Marner*. Throughout the ages we have always had children, and it is always their duty to inspire and provide a diversion for older people, to lead them out of the depths of despair, and to help make their lives joyful. In one of our recent novels, Warwick Deeping's *Sorrell and Son*, the same theme is again used, and we see how a small boy helped to rebuild the wrecked life of his father.

Another everlasting principle of our lives is that of courage and chivalry. War novels deal with such ideals, but not so delicately as has Tennyson in his *Idylls of the King*. Here we see the love of beauty, respect for woman and the aged, faithfulness, truthfulness to self and friend, and courage, all cleverly and artistically illustrated. When we have a civilization that needs to give no thought to such things, then this theme will die out. At present it shows not even the slightest sign of middle age.

Just as "all the world loves a lover," so all the world loves a mystery, and so themes like Hawthorne's *House of Seven Gables* live on. Our own

lives will always be too drab and uninteresting to satisfy our desires for excitement and mystery, and consequently we need something with a supernatural element to make the balance. This tale is simply exemplary of the many such poems and novels which might serve as dessert to our frugal lives, devoid of excitement. Take "The Raven" or "The Ancient Mariner" to liven up your interests if you discover that homework or writing themes is getting just a bit monotonous.

Practice 11

1. Write answers to as many of the examination questions on pages 184, 185, and 186 as your teacher assigns.
2. To a friend who is soon to take an especially important examination—a College Entrance Examination Board or scholarship examination, for example—and who has asked you for some suggestions on taking an examination, write a pointed and helpful letter.

Started 1st Sem 1925-34

CHAPTER X

ARGUMENT AND DEBATING

Value

Concerning the value of argument the English syllabus of the state of California says, "The growing use of free speech in America and the dangers to our ideals and institutions which come from an inability to discriminate between sound and unsound reasoning make definite training in argument a necessity for every student."

Purpose

The purpose of argument is to change belief or secure desired action. Although the prime purpose of a school debate is to find the truth, an aim of the debaters is to convince the critic judge, the three judges, or the audience. In other arguments the purpose may be to sell tickets for a baseball game, to secure contributions for the Red Cross, to win votes for your candidate for the presidency of the Athletic Association, or to sell a book or a pair of shoes. In these cases belief is not enough. In other words, the argument must be both *convincing* and *persuasive*.

Salesmanship

Although salesmanship talks and letters include narration, description, and a great deal of explanation, they are really arguments, because their purpose is to secure desired action. Since tons of advertising letters and circulars are thrown into the wastebasket unread and since the average person reads few or none of the advertisements in his newspaper or magazine, a beginning that catches the attention, interesting subject matter, and a lively style are essentials in advertising.

SLOW HANGING

A MILLION DANNY DEEVERS IN THE MORNING

AND a million more at five—hanging—from a strap. Not even decent privacy for their discomfort. Elbows in their ribs—knees, feet, shoulders jostling them.

Some day, all these millions will go home easily under their own steam—will arrive unbruised, unhurried, yet on time. Already for a few this millennium has arrived. They live in Model City.

High, quiet and airy—on the East River Front—just nine minutes' walk from Grand Central. Crowds at nine, at five, no longer clog their progress. From Model City, they can walk wherever they want to go. Here, too, they have shops, restaurant, park, garage, a miniature golf course. A midtown colony with reasonable rentals. Now ready: 1 or 2 room hotel and 3 room housekeeping apartments, from $900 to $1950. For September, housekeeping, 1, 2, 3, 4, and 5 rooms, from $700 to $3100. Renting office at the east end of 36th Street.

LIVE IN
MODEL CITY
AND WALK TO BUSINESS

JAMES C. WELCH MANAGEMENT COMPANY, INC.
551 Fifth Avenue Vanderbilt 6320

A Sales Letter:

With all the style that we put into Scotch Mist* topcoats, we know how to give 'em good wearing qualities as well. Listen to this we've just received:

"You have rendered me a service never to be forgotten. In October, 1925, I purchased a Scotch Mist* topcoat at one of your Broadway Stores. A month later I joined the Jones group, and while hotel room was

scarce and at times not to be had, was forced on many occasions to use the topcoat as a blanket. A year later—September, 1926—my wife, infant son, and myself were completely shorn of all shelter in the fearful hurricane which descended upon our settlement. Our cottage was wrecked and the only protection my wife and son had out in the open fields was the topcoat slightly snagged —the 120 mile wind had blown a few small pieces of timber thru it! But for 12 long hours it shed the rain, which had the force of driving hail—almost breaking the skin.

"Having come home financially embarrassed I have had to wear the same topcoat as an overcoat during the winter of 1927, and again this past winter—still giving excellent service and looking remarkably well after such strenuous wear."

No hurricanes, but a real water test of Scotch Mist* topcoats for spring in our windows today.

*Reg. U. S. Pat. Off.

Practice 1

Although the Reed advertisement (page 193) is humorous, the writer drives home his arguments. What are they? What arguments are there in the other advertisements?

Practice 2

Read some newspaper and magazine advertisements. Then write for insertion in a magazine or newspaper an advertisement of an article which you have used and the merits of which you therefore know—a baseball, a tennis racket, a football, shoes, an automobile, a fountain pen, a pencil, an eraser, a razor, a refrigerator, a clock, a desk, a chair, a typewriter, or another article. Draw your own illustrations if you can. If you write about an article now being advertised in the magazines or newspapers, to show that your work is original hand in also advertisements of the article now appearing in magazines and newspapers.

A Book

In advertising a book a publisher commonly tells its scope, purpose, and nature and then mentions or suggests attractive features.

Great Scott!

WE SLIPPED UP ON OUR DICKENS!

Last week we ran an advertisement on stocking budgets in which we quoted Mr. Micawber as referring to the "demd total." Ever since, Dickens readers have deluged us with letters—polite protests from Virginia—indignant denials from New Jersey—stern reproaches from Massachusetts—gentle chidings from Alabama.

We're sorry. Mr. Micawber, bless his heart, never said it. He couldn't have said it—he wouldn't have said it—not even in a burst of confidence. In short—*of course* it was Mr. Mantalini in *Nicholas Nickleby*.

Well—wrong as we were on our Dickens—we were just as right on our fundamental contention. Here it is: Most women spend much too much money on stockings. Many spend as much as $150 a year! Because Reed's buys and sells for cash—and because of Reed's enormous purchasing power—Reed's can save you money.

And the more money you save, the less you will feel the "pressure of pecuniary difficulties." That's Micawber. We know. We have the book right here!

[*You might want to buy it in the Book Department*
It's smart these days to read Dickens]

REED'S

Forty-Fourth Street and Broadway

THE MAN-EATERS OF TSAVO

Once in a while (we whisper it for your ear only) a book comes to our desk on which we spend a great deal too much time.

That was the trouble with Colonel Patterson's *Man-Eaters of Tsavo*. Though it is the first American edition, it was previously published in England, and we might have used the English comments.

But the book changed that. No sooner was the first page turned than we found ourselves in Africa, and in a few pages more engrossed in the most thrilling story of big game hunting that perhaps has ever been written.

Two great lions romped through these pages, dragging off and killing their man almost every night and finally stopping work on the Uganda Railway because the natives would no longer stay in the same country with the man-eaters.

Colonel Patterson's thrilling nights of stalking, the continuing tragedies, the final success — these things make a true story that screws your interest to the trembling point while you yourself feel the delicious terror of facing the king of beasts in the black African midnight.

Roosevelt called the incident of the Uganda man-eating lions "the most remarkable account of which we have any record."

The Man-Eaters of Tsavo is priced at $2.50. Copies are available at your bookstore, or we will fill your order by mail, prepaying postage. An order form is enclosed.

Practice 3

For the publisher write a letter to sell the supplementary book you have just read.

INFORMAL ARGUMENT

Proof and Assertion

The most common fault in argument is assertion, mere "say-so," without proof. Don't say "I think," "I believe," "It seems to

me," "It is my opinion," "Statistics prove," and "Authorities on the subject say," for these expressions suggest easy-going assertion without proof. Unless you are an expert or authority, the audience are not interested in your opinions or beliefs; they want the facts in the case.

Of course, complete, thorough-going, conclusive proof of any debatable proposition is extremely difficult. Although occasionally a schoolboy in discussing a subject about which scholars and legislators are in doubt says, "I have proved my point beyond the shadow of a doubt," one can't demonstrate political, social, or economic propositions with mathematical accuracy and thoroughness. Really to argue at all, however, one must do more than state and restate the proposition and what he thinks about it; he must present facts, figures, quotations, maxims, theories, or comparisons to prove that his assertions are valid.

Example:

PREPAREDNESS AND PEACE

This false philosophy that has brought Europe into this war will, in my judgment, bring into war any nation that adopts it. Europe has built its hope of peace upon a false foundation, upon the foundation of force and fear and terrorism; the only hope of peace that these European nations have had rested in the belief that each could terrorize the other into peace.

It is a false philosophy; if you want to see how false it is, try it on a neighborhood. The big questions between nations are settled by the very same rules that we apply to neighborhoods. I will show you what this philosophy is, and then you can judge whether it can be expected to bring anything else except war.

Suppose you have two farmers living side by side, good farmers, well-meaning farmers who wanted to be friends, and suppose they tried to maintain peace on the European plan, how would they go at it? One would go to the nearest town and buy the best gun he could find, and then he would put a notice in the paper saying that he loved his neighbor and that he had no thought of trespassing upon his neighbor's rights; but that he was determined to defend his own rights and protect his honor at any cost, that he had secured the best gun in the market and that if his neighbor interfered with him, he would shoot him. Then suppose the neighbor went to town the next day and got him a better gun and, with the same frankness, consulted the newspaper and put in

a similar notice explaining that he loved peace as well as his neighbor did but that he was just as determined to defend his own rights and protect his honor and that he had a better gun than his neighbor and that, if his neighbor crossed his line, he would kill him. And suppose then the first man, when he read that notice, went to town and got two guns and advertised that fact in the paper, and the second man, when he read it, went to town and got three guns, and so on, each alternately buying guns. What would be the result? Every undertaker in that vicinity would go out and become personally acquainted with the two men, because he would know there would be at least one funeral in that neighborhood. That is the European plan. One country gets a battleship and announces that it can blow any other battleship out of the water; then a rival nation gets a dreadnaught that can sink the battleship; then the first nation gets a superdreadnaught; then they go to the dictionary and look for prefixes for the names of their battleships as they build them larger and larger; and they make guns larger and larger and they equip armies larger and larger, all the time talking about how much they love peace and all the while boasting that they are ready to fight.

Go back to the time when they commenced to pass laws against the carrying of concealed weapons, and you can get all the material you want for a speech on preparedness, because the arguments made in favor of carrying revolvers can be put into the speeches made today in favor of preparedness, without changing a word. Did you ever hear of a man who wanted to carry a revolver to be aggressive? No, it was just to protect his right and defend his honor, especially his honor, but they found by experience that the man who carried a revolver generally carried with it a disposition to use it on slight provocation and a disposition to provoke its use by others. For the promotion of peace, every state in this union has abolished preparedness on the part of individuals because it did not preserve peace. It provoked trouble, and unless we can convince ourselves there is a moral philosophy applicable to nations that is just the opposite of the moral philosophy applied to individuals, we must conclude that, as the pistol-toting man is a menace to the peace of a community, so the pistol-toting nation is a menace to the peace of the world.—WILLIAM JENNINGS BRYAN

PRACTICE 4

Speak convincingly on these topics. Assertion without proof is worthless.

1. W. T. Foster, former president of Reed College, says, "As a rule, the schools do not make necessary the prompt and complete performance

Times Wide World

WAR AND PEACE

of duty. They do not cultivate the habit of 'being there.' The high-school diploma is no guarantee to the employer that the graduate has ever been required to do his best at anything." Do you agree with him? Present proof.

2. Perhaps on a crowded street car you have seen a young man who neglected to offer his seat to a shabbily clad old woman suddenly become most polite when a stylishly dressed girl entered. To whom should a person give up his street-car seat? Should a girl returning from a matinee expect a tired laborer to offer her his seat? Give your opinion on this problem, and try to convince the class of its worth by being logical and definite.

3. When a tramp comes to your house and asks for his breakfast, what should you do — feed him, turn him away, or give him some good advice? Should alms giving be practiced exclusively by charity organizations? What specific reasons have you for your opinions?

4. Dr. J. W. Seaver found that non-smokers during their course in Yale University gained seventy-seven per cent more in lung capacity and twenty-four per cent more in height than smokers. Although nicotine has less effect on a man, many leading statesmen and business

men don't smoke. Three successive presidents, Roosevelt, Taft, and Wilson, are examples. Advance further proof that boys should not smoke.

5. How should people who spit in public or litter parks with paper and rubbish be treated? Should a first offender be reprimanded, fined $5, $10, or $500, or imprisoned? Convince the class that your opinion is based on facts.

6. What should a high school do with its loafers, who waste their opportunity and the taxpayers' money? For example, would you favor debarring from the privileges of the school any pupil who through lack of work did not in two years complete the work of a year and a half? Prove that your answer is fair to the student and to the taxpayer.

7. Dr. Andrew F. West, dean of Princeton University, says, "One of the worst delusions now current is that a 'practical' education for this or that vocational end is an education which will enable a boy or girl to rise in the scale of life. The general education is the force which will do this." Prove that his statement is true or untrue.

8. Pope says, "A little learning is a dangerous thing." Is this true? Present proof.

9. Roosevelt says, "Personally I have not the slightest sympathy with debating contests in which each side is arbitrarily assigned a given proposition and told to maintain it without the least reference to whether those maintaining it believe in it or not." Should a person debate only on the side of the subject in which he believes? Present proof.

10. James Harvey Robinson in *Mind in the Making* says, "Most of our so-called reasoning consists in finding arguments for going on believing as we do." Prove or disprove the statement.

11. Dr. John Grier Hibben, president of Princeton University, says, "The habitual attendance at the moving-picture halls night after night, week after week, throughout the year is certainly a waste of time, a sapping of mental energies and turning them wholly aside from the sources of intellectual pleasures which have lasting and satisfying value." Is his statement true? Prove.

Persuasion

Argument includes conviction and persuasion. Conviction, a purely intellectual matter, aims to change beliefs; persuasion aims to prepare the way for conviction and to produce the desired action. The *New York Times* each Christmas asks for contributions for the hundred neediest cases in New York City. Doubtless thousands of people who are convinced by the appeal

that they should contribute forget quickly about the needy and never give a cent. Others, who are both convinced and persuaded to act, contribute each year hundreds of thousands of dollars.

How is it possible to rouse to action? The *New York Times*, instead of giving statistics and generalities about the needy, prints on successive days word pictures of these poor homes. Here is a first principle of persuasion: Pictures and stories are more effective than general statements. In the second place, a persuasive speaker puts himself in the place of his hearer. If a salesman can look at his automobile through the eyes of the purchaser, he is more likely to sell the car. Finally, the personality and character of the speaker are important in persuasion. A speaker who is fair, sincere, earnest, enthusiastic, straightforward, and open-minded, and has a sense of humor is likely to persuade his hearers, or some of them, to act in the desired way.

Practice 5

Persuade your class to act on one of these matters:

1. Your class has been asked to contribute five dollars to the Red Cross. The teacher has asked you to take charge of the collection. Talk to the class.

2. You are the representative of the General Organization or Athletic Association. The term dues are twenty-five cents, and every room is expected to have one hundred per cent membership. Ten pupils in the room haven't paid their dues. In a speech persuade these ten to pay the twenty-five cents for the athletic or other activities of the school.

3. It has been proposed that an hour be added to the school day. Persuade your class to send a letter of protest to the principal or board of education.

4. Some Americans don't know "The Star-spangled Banner" and "America." Others don't understand the proper treatment of the flag and respect due to the flag and to our national anthem. Probably there are some such in your class. Rouse the class to some enthusiasm about the matter. Include some clear and definite explanation.

5. The school yard or streets have been used somewhat as wastebaskets. Probably some of the careless pupils are in your class. Can you persuade them not to litter the yard and streets with paper?

6. Secure contributions for an unfortunate family of your community.

7. Persuade your classmates to read more and go to the movies less frequently.

8. Persuade your classmates to subscribe for the school publications.

DEBATE

The Question

For a debate choose an interesting two-sided question, and state it clearly, briefly, and definitely. The question should be a timely, vital one that is still unsettled. Avoid a broad or complicated question, a proposition which can never be proved or disproved, and a proposition which has *not* in it. State the question in a sentence having one subject and one predicate unless a modifying clause is needed.

PRACTICE 6

Criticize these questions for debate:

1. The trolley is more useful than the automobile.
2. Cigarette smoking is injurious to boys.
3. The pen is mightier than the sword.
4. Grant was a greater general than Napoleon.
5. Moral requirements for high-school graduation should be as high as scholastic requirements.
6. The United States should not belong to the League of Nations.
7. Law is a better profession than medicine.

Finding Material

Webster said, "I first examine my own mind searchingly to find out what I know about the subject, and then I read to learn what I don't know about it." The *Readers' Guide*, which is a continuation of Poole's *Index* from the year 1900, is an index of the articles in all magazines. Perhaps the librarian will prepare a bibliography on your subject. On a local question ask the people who know the facts; on a school question interview the principal, superintendent, teachers, pupils, and parents.

Other publications which contain information valuable in debate are:

The Congressional Record
Census Reports

New International Year Book
Encyclopædia Britannica
New International Encyclopedia
Statesman's Year Book
The American Year Book
Tribune Almanac
Eagle Almanac
World Almanac
Who's Who
Who's Who in America
Bliss's *New Encyclopedia of Social Reform*
W. T. Foster's *Argumentation and Debating*
Intercollegiate Debates
The Handbook Series
Index of the *New York Times*
E. M. Phelps's *Debaters' Manual*
Reference Shelf
University Debaters' Annual
Abstract of the Census
Statistical Abstract
Catalog of the Public Documents of the United States
The Public Information Service

Main Issues

The main issues map out the work that a debater must do to win. They are the divisions of the proposition, the points which must be proved to prove the case, the points on which there is a clash of opinion. Each is narrower in scope than the main question, but together they cover the whole question.

On the question "*Resolved,* That one period each week of military training should be required of every physically fit high-school boy," the affirmative will maintain—

1. That military training develops the body;
2. That military training develops mental alertness, concentration, accuracy, and prompt obedience useful in any occupation; and
3. That the state and the United States in an emergency need such trained citizens.

The negative will maintain—

1. That physical training is better bodily training than military instruction;

2. That the alertness, concentration, and prompt obedience learned in military training are not transferred to other pursuits;
3. That high-school military training is not so valuable for the future citizen soldier as physical training; and
4. That military training for all high-school boys will make our country militaristic.

Opinions clash on the value of military training to the individual and its value to the state and United States. The main issues therefore are—

1. A period each week of military training is more valuable to the boy than an extra period of physical training or some other school activity.
2. The welfare of the state and United States demands that high-school boys receive military instruction.

If the affirmative prove conclusively either of these main issues, the judges may give them the decision. If they prove both issues, the judges must vote for the affirmative, for they have accomplished the full task imposed by the question.

Don't select too many issues. Usually, two, three, or four are better than six or eight. Combine minor issues. Also be sure that the main issues cover the ground, prove the case. In a debate on military training one team used these issues:

1. Military training improves the morals of pupils.
2. Military training teaches quick thinking and prompt obedience.
3. Military training is excellent physical training.

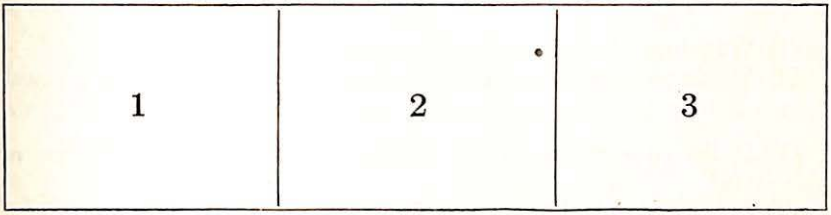
These issues do not cover the ground, because the obligations of the individual to his government are disregarded.

Finally, avoid overlapping issues. One debater decided on these issues:

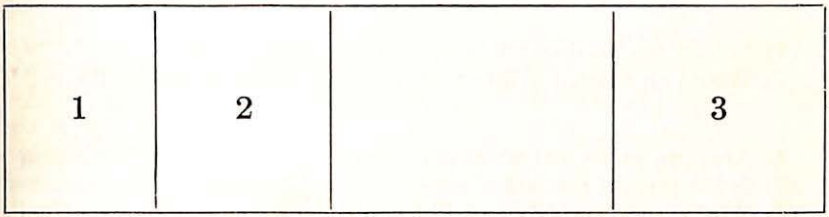
1. Military training is more beneficial to the pupil than most other school exercises.
2. Military training fits the pupil for fulfilling his obligations to his state and country.
3. Military training prepares a pupil for success in any business or profession.

These are overlapping issues, because the third is just one part or phase of the first issue.

THREE MAIN ISSUES

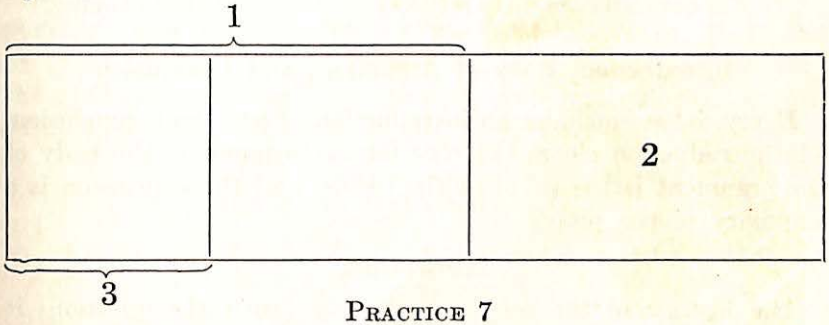


THREE ISSUES THAT DO NOT COVER THE GROUND



THREE ISSUES THAT OVERLAP

Instead of covering the field, these issues cover parts of the field twice. 1 and 2 cover the ground (the rectangle in the diagram); 3 covers a part of 1.



PRACTICE 7

Criticize the sets of issues on the questions: "*Resolved*, That suffrage in the state should be restricted by an educational test," and "*Resolved*, That the United States government should censor moving-picture films."

1

(1) Is there any need for the restriction of suffrage by an educational test?

(2) Do politicians influence the voting of uneducated people?

2

(1) Would an educational test improve elections?
(2) Would an educational test put an end to grafting and selling votes?

3

(1) Is the educational test of sufficient value to warrant its use in this state?
(2) Is the test useful to the state?
(3) Is the test useful to the citizen?

4

(1) Should the uneducated be refused the right to vote?
(2) Would an educational test be of use in deciding who shall vote?

5

(1) Are films at present unsatisfactory?
(2) Is the present method of censorship satisfactory?
(3) Would the censorship of films infringe upon the rights of individuals in the industry?

6

(1) Will national censorship lessen juvenile crime and delinquency?
(2) Will national censorship produce better citizens?
(3) Will national censorship raise the public standard of morality?

Introduction, Body of Argument, and Conclusion

Every debate includes an introduction, body, and conclusion. The introduction clears the way for the argument; the body of the argument is the proof of the issues; and the conclusion is a summary of the proof.

Introduction

The history of the question will vary with the question; it may be long or short or may be unnecessary if the audience know the origin of the question, its importance, and its relation to them. If any word or expression is not clear to the audience or might be interpreted in two ways, define it. Supplement the dictionary definition by a common-sense analysis of the expression, an appeal to authorities who have defined it, or a study of the history of the question. Exclude irrelevant matter. If

points are by agreement omitted from the discussion, state these. Finally state the main issues.

The introduction should also win the sympathy of the audience. Hence it should be simple, straightforward, modest, and fair. Explain. Do not argue, overstate, or make statements that need proof.

PRACTICE 8

Criticize these statements in introductions:

1. The people as a whole find little to complain of in the movies, but a few agitators have raised the question of censorship.
2. The moving picture is admittedly the chief cause of juvenile delinquency.
3. Moving pictures have degenerated so rapidly that they are now a menace to public morality.
4. A group of self-appointed moralists wish to deprive the plain people of their rights.

Body of Argument

The body of an argument should be a logical and emphatic grouping of *facts*, *authoritative opinion*, and *reasoning* to prove the main issues. Don't advance weak arguments. Hit hard. One good reason is more convincing than several poor ones. An old couplet runs,

"When one's proofs are aptly chosen,
Four are as valid as a dozen."

What a Brief Is

A brief, as the word indicates, is an argument boiled down. This special kind of sentence outline written by a debater as he organizes his material has three parts: introduction, brief proper (which is the brief of the body of the argument), and conclusion. When completed, it is a storehouse of information so arranged that the debater can easily find what he needs in his argument on the subject.

How to Construct a Brief

1. The introduction should include the history of the question (origin, immediate cause for discussion, and importance), definition of terms (if definition is necessary), admitted facts (if there are any), and points at issue expressed in declarative or interrogative sentences. The introduction may have also a restatement of the question as defined, an exclusion of irrelevant matter, and the contentions of the affirmative and negative. As every statement requiring proof is excluded, the introduction is the same for the affirmative and the negative.

2. Don't connect the topics of the introduction by *for*.

3. In the brief proper each subtopic is proof of the main topic and is connected with it by *for*. Use a comma before *for* and no punctuation after.

4. Begin the brief proper with a statement of what you wish to prove. Use as main topics the main issues.

5. Use complete sentences. In the brief proper avoid the compound sentence.

6. Use the Harvard system of numbering and uniform indention.

7. Make the conclusion a one-sentence summary of points proved.

8. Use the words *introduction*, *brief proper*, *conclusion*, and *refutation*, but don't number them.

For Briefs with Proof of All Assertions

9. In the brief proper distinguish facts or proof from assertion by starring definite, convincing proof.

Brief for the Affirmative without Full Proof of Assertions

Resolved, That by constitutional amendment Congress should be given power to regulate child labor.

Introduction

I. Because our government in the near future will be in the hands of the children of today, and because the 1920 census shows that

1,060,858 children 10 to 15 years of age were then gainfully employed, this question concerns every one interested in the welfare of children or of our country.

II. Since 1916 Congress has tried to regulate child labor:
  A. The first federal Child Labor Law, which was passed in 1916 and prohibited the transportation in interstate commerce of the products of child labor in certain industries, was declared unconstitutional by the United States Supreme Court.
  B. The Supreme Court also declared unconstitutional a law enacted in 1919, which provided for a tax of ten per cent on the net profits of concerns employing children in violation of the hour and age standards laid down in the act.
  C. An amendment to the Constitution giving Congress control of child labor was passed in 1924 but was not ratified by the necessary three-fourths of the states.

III. By *child labor* is meant the gainful employment of persons under eighteen years of age.

IV. The points at issue are:
  A. Is child labor a menace to our country?
  B. Is state regulation of child labor adequate?
  C. Is federal regulation the best solution of the problem?

Brief Proper

By constitutional amendment Congress should be given power to regulate child labor, for

I. Child labor is a menace to our country, for
  A. It is physically harmful to the child, for
    1. It prevents the young child from attaining his full growth.
    2. The child in industry is more liable to accidents and sickness than the child in school.
  B. The child is denied the opportunity for education and self-improvement.
  C. It prevents the child from developing morally.
  D. Child labor lowers the quality of the citizenship of the future.
  E. It undermines family life.
  F. It increases crime.

II. State regulation of child labor is inadequate, for
  A. Large numbers of children in the United States are gainfully employed.
  B. Child labor is steadily increasing.
  C. There is a confusing lack of uniformity in the laws of the states.

D. Standards of the states are generally low, for
1. Only thirteen states have standards as high as those in the federal law of 1919.
2. In the other states the standards are lower in regard to age, hours, or night work.

E. Children are employed in industries that are injurious to them.

III. Federal regulation is the best solution of the problem, for
A. The federal law of 1916, which was in force nine months before being declared unconstitutional, showed such regulation to be effective.
B. Child labor is a national problem, for
1. Varying state laws cause unfair competition in industry.
2. State laws are evaded by the movement of the child workers from one state to another.

Conclusion

Since child labor is a menace to our country, since state regulation of child labor is inadequate, since federal regulation is the best solution of the problem, Congress should by constitutional amendment be given the power to regulate child labor.

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The Meaning of Child Labor, R. G. Fuller
Child Labor, Julia E. Johnson
Pamphlet of the National Child Labor Committee
Child Labor and the Social Conscience, D. W. Clark
Pamphlet by James A. Emery entitled *Child Labor Amendment* (National Association of Manufacturers, 50 Church Street, New York City)
Children in Bondage, Edwin Markham, Benjamin B. Lindsey, and George Creel
The Child Labor Problem, Scott Nearing
New International Encyclopedia, Vol. 5, p. 189
Hearings on proposed Child Labor Amendment, Sixty-eighth Congress, First Session, March 8, 1924
Some Ethical Gains through Legislation, Florence Kelley

Notice that the four main topics in the introduction of the preceding brief are the importance of the question, the history of the question, the definition of terms, and the points at issue,

and that the three main headings (I, II, III) of the brief proper are the points at issue.

Practice 9

Show that in the preceding brief proper each subtopic is proof of the main topic under which it stands.

Practice 10

Criticize these arguments. Note that *for* doesn't always introduce proof. What would be proof of each assertion?

1. Many voters are bribed, for many voters have no money.
2. The educational test for suffrage will reduce the number of illiterates in the state, for the state has a high percentage of immigrants.
3. He went to bed at nine o'clock, for he was tired.
4. Many voters cannot read and write, for many citizens never learn to read and write.
5. A large number of voters don't know what they are voting for, for they don't always elect the best candidate.
6. She failed in economics, for she entered the class two weeks late.
7. Many Italians have emigrated to the United States, for in this country wages are higher than in Italy.
8. Mr. Davis is happy, for he is rich.
9. The student council helps pupils to obtain scholarships, for obtaining a scholarship brings honor to the school.

Practice 11

Write a brief on either side of one of the school questions at the end of the chapter.

Brief for the Affirmative with Full Proof of Assertions

Resolved, That the national government should censor moving-picture films.

Introduction

I. The moving-picture industry of the United States, which represents a capital investment of $1,500,000,000 and collects $500,000,000 in admissions each year, influences more people than our schools, our churches, and our ethical institutions combined. Each day 20,000,000 people witness motion pictures in the 18,000 theaters of the country.

II. The history of film censorship covers twenty-two years.
  A. Chicago introduced film censorship in 1907; San Francisco, in 1908; New York City, in 1909.
  B. Films at present are censored by the National Board of Review, seven state boards, and thirty-five city boards.
  C. A bill providing for federal censorship was introduced in Congress in 1919, 1923, and 1926.

III. By *censorship* is meant the establishment of certain specific regulations for the elimination of harmful pictures or scenes of pictures. The word *national* suggests that the enforcement of the regulations be the duty of a federal board of censors.

IV. The question of the constitutionality of such a law is irrelevant, because any legal difficulty could be overcome by an amendment to the Constitution.

V. The points at issue are:
  A. Is the present volunteer, city, and state censorship adequate?
  B. Will federal censorship improve unsatisfactory conditions?
  C. Will federal censorship interfere with the rights of manufacturers and exhibitors of films?

Brief Proper

The national government should censor moving-picture films, for
I. The present volunteer, city, and state censorship is inadequate, for
  A. The organization, financing, and powers of the National Board of Review make it an unsatisfactory body for film censorship, for
    1. *The members are a self-appointed group of New York citizens. (*Survey*, April, 1920)
    2. *More than ninety-six per cent of their expenses are paid by the manufacturers. (Report of National Board, 1916–1917)
    3. *Few meetings are held. (Hearings before the Committee on Education, Sixty-ninth Congress, First Session, p. 49)
    4. Many board members have no part in the censorship, for
      a. *Dr. Cadman, Dr. MacFarland, and Reverend C. B. Ackley said that they were never asked to review pictures. (*Brooklyn Eagle*, February 20, 1921)
    5. *The board has no power to enforce its decisions or to compel producers to submit films prior to exhibiting them. (*Survey*, August 7, 1915; Hearings before the Committee on Education, p. 49)

6. *The board has no authority over posters, handbills, or other advertising of motion pictures. (Pamphlet issued by the National Board of Review, February, 1915)

B. The National Board of Review fails to eliminate objectionable films or parts of films, for

1. The state boards find that harmful pictures are approved by the National Board of Review, for
   a. *From 228 films examined, the National Board made 47 eliminations; the Pennsylvania board, 1464. (W. S. Chase's *Catechism on Motion Pictures*, p. 24)
   b. *Of the 228 films the Pennsylvania board condemned 16; the National Board, 0. (W. S. Chase's *Catechism on Motion Pictures*, p. 24)
2. Few performances are free from objectionable scenes, for
   a. *Many comedies—for example, the Sennett comedies—are a combination of cheap rowdyism and vulgar display of emotion.
   b. Many serious plays have a bad influence, for
      (1) *Western plays are not true to life in their gun play and dance-hall scenes.
      (2) Murder and robbery scenes lead to crime, for
         (*a*) *Former Governor Miller of New York, when he signed the Lusk-Clayton Motion Picture Law, said that the moving picture had become a menace to the youth. (*Literary Digest*, May 14, 1921)
         (*b*) *Many boys in reformatories have confessed that they received their criminal ideas from screen dramas. (J. Rowland Sheldon of Big Brothers)
         (*c*) *A New York City deputy police commissioner stated that the greater part of juvenile delinquency is due to the motion picture. (*Literary Digest*, May 14, 1921)
         (*d*) *In December, 1920, to reduce crime, the chief of police of Chicago forbade the exhibition of any picture that showed a crime committed.
         (*e*) *Herbert C. Parsons found that of sixty-one probation officers fifty-six believed that the movies are responsible for crime.
         (*f*) *In Mecklenburg County, North Carolina, two small boys who dressed as cowboys and robbed a store said they got the idea from the movies. (*New York Sun*, February 28, 1929)
         (*g*) *Two young men of eighteen who on October 7, 1927, placed rocks and ties on the railroad track

at Bolton, Connecticut, said that they got their inspiration from the movies.

(*h*) *Warden McKenty of Eastern Penitentiary, Pennsylvania, says, "Criminals are made in the movie houses." (Oberholtzer's *The Morals of the Movies*, p. 54)

(*i*) *Eminent psychologists say that even though the picture may show the criminal punished, the boy's mind is impressed with the criminal act, while the moral goes unheeded. (Dr. A. T. Poffenberger, *Scientific Monthly*, April, 1921; William A. McKeever, *Good Housekeeping;* Professor S. B. Heckman, *Current Opinion*, April, 1922)

(3) *Sex plays, sensational plays, underworld plays, vulgar plays, and profane plays are common—*What a Young Girl Learned from Life, Sex, The Passion Flower, Dangerous Lovers, The Brand, Tyrant Fear, Passion, The Penalty, The Devil's Pass-Key, Would You Forgive? Underworld, Jesse James, Souls for Sables, Variety.*

(4) *Professor Burgess of Chicago University in a survey of 400,000 school children proved that motion pictures give children a wrong idea of life. (Hearings before the Committee on Education, p. 47)

(5) *China, Japan, Turkey, and France have protested against the morals of American films shown in their countries. (Hearings before the Committee on Education, p. 95)

(6) *Of 1765 motion pictures examined by a committee of four hundred women of the Chicago Political Equality League, 123 tended to create a contempt for law, 353 tended to cause delinquency, 588 showed scenes suggesting criminal acts, and 229 had immoral scenes. (*General Federation Magazine*, January, 1919, p. 13)

3. The producers acknowledge that harmful pictures are screened, for

a. *Five companies in a statement to a commission on education of the United States House of Representatives said, "The production of vicious plays is increasing, and this cancer must be cut out."

b. *Will H. Hays admits that there are objectionable films but says the volume is not great. (*Literary Digest*, November 29, 1924, p. 33)

4. Friends of the movies admit that many objectionable films are shown, for
   a. *Sir Gilbert Parker in a defense of the motion picture admits that seventy-five per cent of the films are bad. (*Bookman*, November, 1921)

C. City and state censorship is not solving the problem, for
1. *Pennsylvania, New York, Kansas, Ohio, Virginia, Florida, and Maryland are the only states that censor films.
2. *Only 35 municipalities have censorship boards.
3. *Two million people saw *Passion*, a picture rejected by four state censorship boards. (*Literary Digest*, August 6, 1921)

(Proof of the second and third issues is omitted.)

Conclusion

Since the present volunteer, city, and state censorship is inadequate, since federal censorship would improve unsatisfactory conditions, and since federal censorship would not interfere with the rights of manufacturers and exhibitors of films, therefore the national government should censor moving-picture films.

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Practice 12

Write briefs with full proof of every assertion on a number of the questions at the end of the chapter. Write the introduction, the proof of one issue, and the conclusion.

Introduction

When in the introduction of the debate you reach the issues, it isn't enough to state them. Your opponent may in a few minutes show that your issues aren't the main issues. The most important part of the introduction therefore is such an analysis of the question as will make clear to the audience that you have selected the issues that must be proved to prove the case and that if you prove the issues the decision must be in your favor. Note the last paragraph of the following example.

Example of introduction:

Resolved, That the national government should censor moving-picture films.

The motion-picture industry began about thirty years ago as a penny-in-the-slot affair. Now sixty-eight thousand miles of films are produced annually in the United States at a cost of $37,000,000 for the films alone. Eighteen thousand theaters exhibit these films. The movie represents a capital of $1,500,000,000 and collects $500,000,000 in admissions each year. The United States, a pioneer in the industry, at present produces nine-tenths of the films shown throughout the world. American films are exhibited in every civilized country and in a number of barbarous lands.

F. B. Stevenson of the *Brooklyn Eagle* has well called the moving picture "the most powerful medium of expression and impression yet invented." Thomas A. Edison says, "Whoever controls the motion picture industry controls the most powerful medium of influence over the people." Charles A. McMahon, director of the Motion Picture Bureau of the Roman Catholic Welfare Council, said recently, "The gigantic business of movies is daily influencing more people than our schools, our churches, and our ethical organizations combined. One person in every five in the United States or one-fifth of our 110,000,000 population attends moving-picture theaters every day. This is a startling fact, for it means that over 20,000,000 persons are being regularly and continually influenced for good or evil. And about 20% to 25% are children under sixteen years

of age." Naturally an industry which has such a free field and which influences so many people is subjected to much discussion and criticism.

Chicago, the pioneer in moving-picture censorship, began censoring films in November, 1907; San Francisco, in 1908. In New York City the Public Service Institute took over the work of previewing films in March, 1909, at the request of the exhibitors, who wished to silence public criticism. In June of the same year at the request of the manufacturers the work was made nation-wide, and the National Board of Review was organized. This voluntary board, seven state boards, and thirty-five city boards constitute the sole check we have on the activities of an industry which influences 20,000,000 people daily. We of the affirmative maintain that the system of editorship or censorship which is so successful in seven states should be nationalized by the authorization of a federal board which will view every picture destined for exhibition and reject, in whole or in part, any picture deemed unfit for public presentation. A bill providing for such federal censorship was introduced in Congress in 1919, 1923, and 1926, but was not enacted into law.

The Board of Review of Pennsylvania, which censors from twelve million to twenty million feet of film annually, has defined satisfactorily the word *censor*. This board of review, which has been serving as a model for the rest of the country, prohibits what is "sacrilegious, obscene, indecent, or immoral," and "may tend to debase or corrupt morals." Some of the heads under which the board has classified its objections are: indecorous, ambiguous, and irreverent titles and subtitles; cruelty to animals; the irreverent treatment of sacred subjects; drunken scenes carried to excess; cruelty to young infants, and excessive cruelty and torture to adults, especially to women; the exhibition of profuse bleeding; nude figures; offensive vulgarity and impropriety in conduct and dress; indecorous dancing; excessively passionate love scenes; gruesome murders and strangulation scenes; executions; the effects of vitriol throwing; the drug habit; the materialization of the conventional figure of Christ. The New York state censors eliminate a film or part of a film which is "obscene, indecent, immoral, inhuman, sacrilegious, or of such a character that its exhibition would lead to corrupt morals or incite to crime."

A discussion of the constitutionality of such a law is irrelevant, because if the United States Supreme Court should declare the law unconstitutional, censorship could be established by an amendment to the Constitution. The question, "*Resolved*, That the United States government should censor moving pictures," calls for a discussion of the wisdom or advisability of such censorship, not of the legal method of establishing it.

In the discussion of the question we shall first survey the moving-picture business under state, city, and volunteer censorship and shall prove that present conditions are unsatisfactory, that many objectionable films are exhibited. We shall then consider the efficacy of the remedy advo-

cated, and finally discuss the contention that federal censorship would be an unwarranted interference with the rights of the moving-picture producers. These are the points upon which a decision of the matter must rest: present conditions, the efficacy of the remedy proposed, and the justice of the remedy. The main issues therefore are: (1) Is the present volunteer, state, and city censorship adequate? (2) Will federal censorship improve unsatisfactory conditions? (3) Will federal censorship interfere with the rights of the manufacturers and exhibitors of films? —PUPIL'S DEBATE

PRACTICE 13

Write or speak the introductions of the arguments briefed.

Clearness

The English of debate should be clear as crystal. The audience have no opportunity to return to a statement to search out its meaning. Debaters are prone to forget that matters simple to them after weeks of study on a question may seem complicated or abstruse to the audience, who have never given the question a serious thought.

Accuracy

The debater must say exactly what he means. Exaggeration and inaccuracy destroy the confidence of the audience.

Unity

A debate must be rigidly unified. Sometimes it will be hard for you to eliminate. You may like an argument or an illustration because it is vivid and picturesque or because it sounds learned, and yet know that the argument isn't part of your case. Be a hero. Omit everything that doesn't bear directly on a main issue you are proving.

Coherence

Coherence in debate includes logical order, announcement of that order, and attention to transitions. The logical arrangement of a speech or an entire debate is sometimes hard to de-

termine. Often two or more arrangements of the material are possible. A debater should imitate the English dramatist who said he first told the audience what the character was going to do, then showed him doing the act, then told that he had done it. The second speaker, for example, at the beginning of his speech should state briefly what the first speaker proved and what is the task set for the second speaker. When he has proved one point, he should make clear to the audience that he is passing on to another point. He should, however, avoid such hackneyed transitional phrases as "now;" "my next point is;" "I have just proved to you——. I shall now prove to you;" "let us now consider;" "let us now take up." The logical structure of the debate must at all times be kept before the eyes of the audience.

Emphasis

Emphasis includes placing important ideas at the beginning and the end, giving extra time to the chief arguments, and making the entire speech concrete and vigorous. To grip the audience, place at the beginning a strong point vividly phrased and aptly illustrated; to secure a climax put the most convincing argument at the end. The beginning must catch the attention and win the sympathy of the audience, the body of the speech must present convincing proof, and the end must clinch the point. If you and your two colleagues decide on three main issues, don't assume that each debater should prove one issue. Perhaps one issue needs more proof than the other two combined. The concrete, the specific, and appeals to the imagination make an argument more forceful. Don't rely on bare statistics. They may be both dull and meaningless. Statistics take hold when comparisons give them significance. For example, the statement that the United States spent during the World War forty-four billion dollars means little to most people. The explanation that this sum exceeded by a half the total government expenditure in the preceding one hundred twenty-eight years of the Republic gives it significance. The further explanation that this sum is about one-fifth of the total wealth of the country and that to

pay the debt at one time the government would have had to levy a tax of twenty per cent on all personal property and real estate brings the fact closer to the hearer and makes it stick in his memory.

Abstract and General	Concrete and Specific
In proportion as the people of a country are cruel and barbarous, their laws will be severe.	In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack. —Spencer
Weavers earn more in the United States than in other countries.	A woolen and worsted weaver in the United States earns an average of 65 cents an hour, in Great Britain 30 cents, in Germany 20 cents, in France 13 cents, and in Italy 8 cents. The American cotton weaver earns an average of 40 cents an hour, the German 17 cents, the Frenchman less than 11 cents, and the Italian 7 cents an hour.—Hoover

Example—four paragraphs of argument:

Young people are influenced by what they see as well as by what they hear and read. At the hearing on a censorship bill before the Massachusetts Legislature, a report was submitted by the National Board of Review that probation officers throughout the country had rendered a verdict that "motion pictures are not directly responsible to any appreciable degree, if at all, for juvenile delinquency." In order to verify this report, Herbert C. Parsons, deputy commissioner of probation of Massachusetts, sent letters to 155 probation officers. The answers which he received disclosed the fact that only six officials had been asked their opinions by the National Board of Review. Three of these sent their opinions, and the answers of two were that pictures displayed without restrictions are a menace. Mr. Parsons did not ask the probation officers what their opinions were concerning censorship but merely wanted to verify the contention of the National Board of Review. Fifty-six men, however, voluntarily stated that they were in favor of rigid censorship, while five were against it.

In December, 1920, Chief of Police Fitzmorris of Chicago gave orders

forbidding the exhibition of any screen drama that showed a crime committed, even though the end might show the criminal in a prison cell. "It will make no difference whether the criminal shown is a hero or a villain," said the chief. The order was issued after three youthful robbers, who were sentenced to the State Reformatory at Pontiac, said their crimes had been inspired by a "crook" moving picture.

At one time it was said that pictures dealing with crime, if they pointed a moral, were not to be condemned, but this idea no longer holds. Professor William A. McKeever, of Kansas State Agricultural College, an eminent psychologist, and Rowland C. Sheldon, general secretary of the Big Brother Movement, an eminent social worker, writing respectively in *Good Housekeeping* and the *Bookman*, say substantially the same thing; namely, that "after seeing a crime portrayed on the screen, the child's camera-eye does not register the unexciting scenes of the culprit in the prison cell. Hence the movies are an excellent primary school for criminals." And, as Professor McKeever points out, adults as well as children are thus incited, though to a less degree; those adults of low mental development, from whom our criminals are largely recruited, are particularly affected.

In the *Scientific Monthly* for April, 1921, Professor A. T. Poffenberger, of Columbia University, says, "Children, and older persons of retarded mental development, are unable to resist the suggestions of posters and lurid advertisements. Motion pictures may by an ending which shows the criminal brought to justice carry a moral to the intelligent adult, but that which impresses the mind of the mentally young and colors their imagination is the excitement and bravado accompanying the criminal act, while the moral is unheeded. Their minds cannot logically reach the conclusion to which the chain of circumstances will drive the normal adult."—PUPIL'S DEBATE

PRACTICE 14

Write or speak the arguments briefed.

Delivery

A speech in a school debate should be extemporaneous. You may think at first that you can speak more smoothly and convincingly if you memorize your speech. But the audience will know that you are reciting, not debating; and your speech will not be so convincing as that of a less polished debater who thinks on his feet. Andrew Carnegie had only two speaking rules: "Make yourself perfectly at home before your audience, and simply talk to them, not at them."

Debate Custom

Address the presiding officer as "Mister Chairman" or "Madam Chairman." Do not separately address the judges or other groups in the audience. Do not refer to opponents or colleagues by name. Say "the first speaker on the affirmative," "my colleague," "the preceding speaker," or "the second speaker on the negative." In direct proof the order of speakers is first affirmative, first negative, second affirmative, etc. In rebuttal the negative usually speaks first. This plan gives the affirmative the advantage of the last speech—a fair arrangement because the burden of proof rests upon the affirmative. In other words, if neither side advances definite proof or if the negative speakers overthrow the arguments of the affirmative without presenting any of their own, the affirmative have lost the debate, because they have failed to prove the proposition. A warning signal one or two minutes before a speaker's time is up helps him to close before the final gavel instead of leaving his speech hanging in the air. If he is speaking when the final gavel falls, he should conclude the sentence quickly and briefly and take his seat.

First Speaker Affirmative

The first speaker affirmative clears the way for the argument by presenting the introduction and then proceeds to the proof of his issue or issues. Because a case well explained is half won, the first speaker ordinarily spends about half his time on introductory matter and the rest on the proof of his issue.

First Speaker Negative

The first speaker on the negative side must be prepared to supply any important introductory material omitted by the first speaker affirmative but should not repeat facts already presented. He may either accept the definition of terms and issues or substitute his own and prove to the audience that the affirmative definition is not fair and that their issues are not the main points to be proved. After this introductory work he proceeds to the proof of his issue.

If the first speaker affirmative explains clearly and argues convincingly and persuasively, he commonly wins the sympathy of the audience for his side. The first speaker negative should by his fairness, knowledge of his subject, earnestness, sense of humor, clearness, and enthusiasm endeavor to win the audience over to the negative side.

Other Main Speeches

A good debate, unlike a series of orations or declamations, is a closely connected series of speeches on a subject. Each debater should listen attentively to what his opponents say, and, by referring to their arguments, changing his speech, if necessary, to meet their case, or refuting thoroughly a point, adapt or adjust his argument to his opponents' in such a way as to make it a real part of a debate and not just an oration or an extemporaneous speech on the subject.

The last speaker on each side should conclude his speech with a clear, brief, easy, forceful restatement of the main issues and proofs. A good conclusion is neither a bare summary nor a spread-eagle peroration, but a dignified, convincing restatement and enforcement of the chief arguments.

Asking Questions

If you insist that your opponents answer a fair question, you may enforce your point and drive them upon the horns of a dilemma. Lincoln lost the senatorship from Illinois and won the presidency by asking Douglas the question, "Can the people of a territory in any lawful way exclude slavery from its limits prior to the formation of a state constitution?" A dozen questions, however, will make the audience think that your arguments are interrogation points rather than facts.

Rebuttal Method and Matter

To be ready for refutation prepare rebuttal cards with facts, statistics, statements of authorities or experts, illustrations, analogies, instances, principles, or reasoning for the attack of

every important argument your opponents are likely to advance. During the debate take a few notes. Many a debater makes the mistake of spending his entire time in taking notes instead of using most of it for listening, finding the prepared rebuttal cards, and thinking what arguments are worth answering and how he will meet them.

In preparing to refute an argument, ask these two questions: "How do you know?" and "What of it?" Perhaps you can deny your opponent's facts or statistics or present other facts and figures that put the matter in a different light. Perhaps you can point out that his authorities and experts are prejudiced or unreliable, his reasoning faulty, his statements inconsistent, or his principles, maxims, or proverbs unsound. An example, analogy, or humorous absurdity may enforce your point. One foolish statement is usually enough to lose a debate. Possibly you can refute his authority with a better authority or produce from one of his authorities a quotation which indicates that the authority's attitude was not fairly presented. Or you may admit what he has said and show that his proofs are inadequate, are beside the point, or really strengthen your case. The last type of refutation is called turning the tables.

Fallacies

A part of the job of refutation is exposing fallacies, which are errors in the reasoning process.

Hasty Generalization

When after observing individual trees, one reaches the conclusion that maple trees shed their leaves in the fall, the generalization is sound. On the contrary, the generalization that the youngest child of a family is always spoiled is unsound. When Cecil Lighthead says, "Howard and Harold White are excellent students; therefore their three brothers will undoubtedly be excellent students," he is jumping at a conclusion. To refute Cecil's statement one might point out that the generalization was based

on only two examples and that often the members of a family vary widely as students.

False Analogy

An argument from analogy is an inference that two objects which are alike in some respects are alike in another particular. Bryan in the argument quoted on pages 195 and 196 proves by a comparison of nations and two farmers that a pistol-toting nation is a menace to the peace of the world. When we argue that because the squirrel buries nuts for the winter, we should prepare for old age; that because a puppy learns by eating soap and biting the ears of big dogs, a boy should look out for himself; or that because Washington High School publishes a weekly newspaper, Hamilton High School should have one, we are using analogies. The argument is valid only if (1) the points of similarity outweigh the points of difference and (2) there is no essential difference. If, for example, Washington High has ten times as many students as Hamilton, this one essential difference destroys the value of the analogy.

Mistaking the Cause

Every happening has both a cause and an effect. An important part of argument is finding causes or effects. In arguments about prohibition, for example, one side commonly proves that in recent years the death rate has decreased, demands for charity have decreased, schools have grown, deposits in savings banks have increased, and working people are buying automobiles and other luxuries, and points to prohibition as the cause; the other side proves that lawlessness, crimes of violence, and drunkenness are common and calls prohibition the cause. Of course, prohibition may be the sole cause, one of many causes, a major cause, a minor cause, or no cause at all. To prove his point the debater needs to show that prohibition is the sole cause or a major cause.

Ignoring the Question

Ignoring the question is evading or missing the real point at issue. If on the question, "*Resolved,* That pupils should receive credit for participation in athletics," an affirmative speaker spends

all his time proving that athletic sports are valuable to boys and girls, he is ignoring the question, for swimming during the summer, cutting the grass, tending the furnace, making a dress, repairing the automobile, and many other activities are valuable but do not receive school credit.

Macaulay attacks this fallacy of arguing beside the point when he says, "The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! . . . A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!" The fact that Algernon is kind to his grandfather or has good table manners is not proof that a short story he handed in is his own work. Cracking jokes instead of presenting proof and appealing to tradition and prejudice are other types of ignoring the question.

Begging the Question

Begging the question is assuming the truth or falsity of what one is trying to prove. When a person argues that Robert Frost is not a great poet because there are no great living American poets, he is assuming the truth of a larger statement which includes the one he started out to prove and hence is begging the question. When a debater states his question, "*Resolved*, That the brutal game of football should be abolished," he is assuming that football is brutal instead of proving the game brutal, and therefore is begging the question.

Statistics

"Figures do not lie, but liars do figure" is an old and true saying. Careless, stupid, and dishonest people often use statistics to prove what the figures do not prove at all, because the units are not comparable, or because the figures cover an abnormal period or do not cover a long enough period of time. If child laborers in one state include boys and girls who do housework and farmwork and in another state exclude these classes, the

totals are not comparable. In discussing wages, prices, street-car fares, deposits in savings banks, and the like, one must remember that a dollar buys only about half as much as it did twenty years ago. The earnings of coal miners illustrate the fact that the figures must cover a sufficiently long period. Because miners are often without work, annual earnings mean more than daily earnings.

Practice 15

1. Does the relative number of ships show the comparative strength of the navies of the world? Why?
2. Does the number of arrests for drunkenness show the comparative amount of drunkenness in various cities? Why?
3. Does the average wealth of the people of a community show whether there is need of charity? Why?

Practice 16

In most of the following the reasoning is faulty. In each case of unsound or unconvincing reasoning, name the fallacy or defect and show clearly that the argument is not convincing.

1. Going to college doesn't pay. Mr. Williams went to college and has failed in business.
2. The honor system will work in our high school, for it is successful in Blank College.
3. Mrs. Brewer is an excellent housekeeper; therefore she would manage well the state housekeeping if elected governor.
4. The B. M. T. is now a paying concern. Lindley A. Garrison, the receiver appointed for the company, made this assertion last week.
5. The left-handed man lacks will-power, for, if he did not, he would not be left-handed.
6. I'm not superstitious, but I'll never again start anything on Friday the thirteenth of the month. We started to Chicago on Friday the thirteenth and had two blowouts on the way.
7. I won't pay $30 for that suit. I bought just as good a one five years ago for $25.
8. Mr. Brown should never drive an automobile. Last week a runaway horse came down the street while Mr. Brown was driving; and Mr. Brown, being very nervous, drove his car into a telephone pole.
9. Because the Yankees won the baseball championship of the United States last year and the year before, they will win it this year.

10. Earl Christy, who is noted for his portraits of beautiful women, asked me to sit for a portrait; therefore I must be beautiful.

11. I should have been given the job rather than Miss Hersey, for I have been working for the firm much longer than she.

12. There is a great deal of dishonesty in politics. Therefore I shall not vote.

13. In recent football games Princeton defeated Vermont by a score of 50 to 0, and Columbia defeated Vermont by a score of 30 to 0. Therefore Princeton will defeat Columbia.

14. It is unnecessary for us to include meat among our provisions. Alfred McCann, the well-known food expert, says that many vegetables cheaper than meat possess the same food value.

15. Mrs. Knapp, the first woman elected to an important office in the state of New York, was sent to jail for a misuse of state funds. Therefore women should not be elected to public office.

16. This year we wish to cut down the expenses of our company. Because advertising is a big expense item, we shall start by eliminating it.

17. My father is a Republican (or a Democrat). Therefore I should regularly vote for Republican (or Democratic) candidates.

18. There are about three million people in Chicago. Why should I vote? One vote more or less won't make any difference.

19. Harry's umbrella is still in the office; therefore he hasn't gone home.

20. Buy the Shinebright toothpaste and save three dollars a year. With the three dollars you can buy an inner tube for your car.

21. A city treasurer invested in two years $50,000. His salary was $10,000 a year. He had no other income. Therefore he should be tried for the misappropriation of public funds.

22. Since taking your health restorer I have become well and strong. I recommend it heartily to all who suffer.

Place of Refutation

If a prejudice has been aroused against your side or if some argument blocks your progress, clear the way before presenting your prepared argument. Such rebuttal should be brief and striking. Otherwise refutation should be placed at the end of the direct speech if it is conclusive, and in the middle if it is not so strong. In the rebuttal speech attack first the strongest argument you can overthrow.

Rebuttal Mistakes

A few common rebuttal mistakes should be guarded against.

1. Don't misrepresent your opponent's argument. If possible, use his exact words in stating the argument to be refuted.

2. Don't begin the refutation of each point with some unvarying formula like "My opponent says——."

3. Don't advance constructive arguments in the rebuttal.

4. Avoid "scrappy rebuttal" by striking at your opponents' main issues. When you chop down a tree, the branches go with it. So when the main arguments fall, the little ones go down with them. Don't spend your refutation time clipping off the branches; chop away at the trunk.

5. When your opponent makes a good point, or gives a sound reason or a fact, either admit it or pass it by without comment. Don't attempt to refute arguments which you know you can't overthrow.

6. Refute only the arguments your opponents advance. Memorized refutation answering the arguments the debater thinks his opponents will use is called "canned" rebuttal.

Closing Rebuttal Speeches

In addition to refuting arguments, the speaker who closes the refutation on each side should, by summarizing briefly the arguments of his side which are still standing and pointing out the important arguments of his opponents that have been overthrown, give a bird's-eye view of the debate as it stands at the time. He should, in other words, review quickly and compare the arguments of the two sides.

Refutation of Argument

Brief

1. Although it is said that national censorship would be un-American, undemocratic, and tyrannical, yet this argument is not sound, for
   A. It is no more un-American to have a small group of censors decide what pictures the public shall see than for the producers and National Board of Review to do the choosing.

B. *The national and state governments already protect us with pure food laws, laws against sending indecency through the mails, drug laws, and health boards, which we do not consider undemocratic or tyrannical.

Speech

Somebody must decide what pictures are to be exhibited. William Sheafe Chase well says, "It is no more un-American to have a small group of censors decide what pictures the people shall see than it is to have a small group of producers do the choosing." And censorship by a self-appointed board, who are paid by the moving-picture producers and naturally censor in their interest, is no more democratic than censorship by the representatives of the public, who have the welfare of the people at heart. We don't consider the federal pure food laws and laws preventing the sale of opium and other habit-forming drugs tyrannical. Who calls tyrannical the law which makes it a crime to send indecency through the mails? Then why call tyrannical another law to prevent the poisoning of the minds of our people? Clinton Rogers Woodruff says in a bulletin of the Society for the Prevention of Crime, "To subject the general community (and every man and his family go to the movies) to the suggestiveness and indelicacies of the average motion picture is equivalent to subjecting them to an infection of a plague. We have a Board of Health to protect our communities from physical pestilence; let us have a Board of Moving-Picture Censors to protect us from moral pestilence."

PRACTICE 17

1. Refute a point in the brief in this chapter.

2. Assume that some proof has been advanced by the negative on each of these sixteen points. Refute number one and seven others.

(1) Moving pictures do not incite to criminality, for Hughes, Lloyd George, and other famous men read detective stories without emulating the criminals.

(2) Masterpieces would be rejected by the censors.

(3) The federal censors would be grafters.

(4) As the stage, the book, the magazine, and the newspaper are unregulated, the censorship of the moving picture is an unjust discrimination.

(5) National censorship is a waste of the taxpayers' money, because present laws are adequate.

(6) No board can satisfactorily censor all pictures.

(7) State censors have erred in their judgment of pictures.

(8) Any congressional enactment involving the censorship of moving pictures would be unconstitutional.

(9) The people themselves are the best censors.

(10) Censorship is unnecessary, for the producers will eliminate objectionable films.

(11) It is better to leave the censoring of films to the states and cities.

(12) Federal censorship of films is a curtailment of liberty, is similar to a deprivation of the right of free speech.

(13) National censorship would strangle the moving-picture industry.

(14) Censorship deprives the people of the right to see pictures they would like to see.

(15) Censorship contradicts one of the first principles of our government, which was founded on the basis of freedom of speech, the press, and the pulpit.

(16) Parents must protect children from bad pictures.

Example of negative speech and affirmative refutation:

Resolved, That Congress should pass the Curtis-Reed Bill authorizing the establishment of a United States Department of Education with a Secretary in the President's Cabinet.

SECOND NEGATIVE [1]

I shall discuss with you the undesirability of a federal department of education with a secretary in the President's Cabinet.

The affirmative has failed to tell us just why the many bills presented by the advocates of a department of education have not been approved.

These bills were not passed because public opinion is strongly opposed to such a department. Congressmen feel sure that these bills do not have the support of the people. A congressman from Ohio recently said, "We will not vote for the Curtis-Reed Bill unless we know we are supported back home."

It is true that several national organizations have endorsed the Curtis-Reed Bill, but they do not represent public opinion. Concerning this, Miss Charl Williams, legislative secretary of the National Education Association, in an address at Seattle, said, "The endorsement of a bill

[1] This speech and the following refutation were delivered in a final debate for the annual championship of the high schools of the state of Virginia.

by a local, state, or national organization, to my mind, simply gives to the members of that organization the right to go out in the name of that organization and begin to work for it."

A senator at Washington recently said, "I would rather have the frank expression of one of my constituents even though it be written on a scrap of wrapping paper than to have a long petition or a lot of printed form letters such as we senators have been receiving." That public opinion is opposed to the Curtis-Reed Bill is shown by the fact that ninety-six newspapers selected at random from seventy-eight cities in thirty states and the District of Columbia have openly attacked the Curtis-Reed Bill.

The first bills providing for a federal department of education openly advocated federal control of education by making large appropriations to the states, but the President of the United States and an aroused public opinion forced a modification of that scheme.

But, honorable judges, the forces and organizations that now support the Curtis-Reed Bill are the very same people who advocated the Towner-Sterling Bill, which called for an annual appropriation of $100,000,000.

While the supporters of the Curtis-Reed Bill insist that there will be no federal control under the provisions of the bill, yet the adoption of this bill will undoubtedly be an entering wedge leading to the federal domination of our school system.

Doctor Goodnow, president of Johns Hopkins University, supported this position when he said, "The Curtis-Reed Bill should be considered from the point of view of being an entering wedge inserted for the purpose of later securing large government appropriations with all that those appropriations imply." Doctor Judson of the University of Chicago said, "I am strongly opposed to the pending educational bill. Can any one doubt that it is but an entering wedge?"

The National Education Association, the strongest force behind the Curtis-Reed Bill, openly states that it intends to secure federal aid to education. Miss Williams, legislative secretary of the National Education Association, made this statement in a recent convention address: "There is a general understanding among educators that federal aid will be deferred. Our bills in the last several sessions of Congress have been double-headed ones. We have decided that it is better to make progress in the one direction that is now open to us. It is inconceivable that the National Education Association will ever give up the idea of the extension of federal aid to the states." Thus we know definitely that if once a department is established, we shall have federal aid, which ultimately leads to federal control.

Senator William E. Borah, in a speech delivered at Randolph-Macon Woman's College, opposed the Curtis-Reed Bill when he said, "A federal department of education in a startlingly brief time will completely dominate your states in matters of education. The supporters of this

bill will tell you that such is not its purpose, and in that they may be sincere; but they are uninformed as to the philosophy of the inevitable tendencies of centralization; of how this federalization is the creeping paralysis of our democracy; of how the Curtis-Reed Bill is but the beginning of an extremely doubtful and unknown policy."

The states must not surrender their birthright for a mess of federal pottage. We must not yield to the influences that are now working for the beginning of a program of centralization that would end in the destruction of the state and local individualism and responsibility in education.

The statement that truth crushed to earth will rise again was never truer than when applied to the Curtis-Reed Bill. The framers of the Curtis-Reed Bill were pretty clever in covering up their insidious intents, but they were stupid in not covering up one of their tracks while driving this entering wedge.

Honorable judges, the boards, bureaus, and institutions which this bill proposes to unite under a department now have an annual appropriation of about $36,000,000; yet this bill provides for an appropriation to the department of only $1,500,000 — about one twenty-fourth of what is now being used for the same purposes. Just how a department of education can function more efficiently on one twenty-fourth of the money is a mathematical problem of the "N"th degree.

The truth of the whole matter is that the $1,500,000 is only a bait. The department could well afford to starve today if it is promised a bounteous feast of appropriations ever afterward. The first excuse for more money will be that the boards and bureaus under the department do not receive as much as they once had. Then, after the appropriations are once increased, goodness knows where they will end.

The perpetuity of our system of government depends on the balance of power between the state and nation. For one to assume undelegated power out of its own sphere would be a disastrous step. Doctor Penniman, president of the University of Pennsylvania, saw that danger when he said, "I am absolutely opposed to the creation of a federal department of education. I am opposed to loading the federal government with powers that are properly those of the states. It is neither necessary nor desirable that the educational programs of the several states be uniform." Also, Doctor Lowell, president of Harvard University, said, "I am strongly opposed to the creation of a federal secretary of education because such an action is sure to mean a certain bureaucratic uniformity, whereas it seems to me that we need in this country a wide diversity of educational experimentations."

Many school problems are distinctly local and can never be solved by a nationally standardized prescription. The negative contends that the educational leaders of Virginia are better acquainted with the needs and

are better able to solve the problems of education in this state than is any set of so-called educational experts in our national capital.

The establishment of a department of education is objectionable in that if a secretary is placed in the President's Cabinet, education will be thrown into the arena of national politics to be juggled by the victors. It is too often the case that incapable men are placed in the cabinet as a result of some political favor rather than for personal qualifications. The appointment of the head of a department of education would be purely a political one, subject to the wishes of the party bosses.

A secretary in the cabinet would lead to a constant change of office and of educational policies. The average term of a cabinet officer is only two and two-thirds years, while the average term of the head of the present Bureau of Education has been over eight years. A secretary of education would be subject to bitter partisan opposition, to jealous professional criticism, and to legislative interference to such an extent that he would be unable to promote the interests of education on a scientific, professional basis.

In conclusion, honorable judges, we have shown you —

1. That there is no reasonable need for a department of education, as the problems of education under state control are being solved in a satisfactory manner.

2. That since the Bureau of Education is now doing scientific research and disseminating results of expert investigations in the various phases of education, it would, with sufficient funds, be capable of performing all the functions of the proposed department.

3. That should there be sufficient demand for more research in education, or need for the consolidation of the federal educational activities, it would be desirable to enlarge the present bureau, thus accomplishing all of the possible advantages of the Curtis-Reed Bill, while many of the objectionable features connected with the establishment of a department would be avoided.

4. That public opinion is opposed to the Curtis-Reed Bill.

5. That the Curtis-Reed Bill is an entering wedge leading to federal control.

6. The Curtis-Reed Bill would place education at the mercy of unscrupulous politicians to the extent that it would not be possible to promote the interests of American education on a scientific, professional, progressive basis.

It is for these reasons, ladies and gentlemen, that we of the negative oppose the bill advocated by the affirmative.—Willard H. White, *E. C. Glass High School, Lynchburg, Virginia*

Second Affirmative Refutation

Honorable judges, I shall continue to "hammer away" on federal control and federal aid because these two issues seem to form the basis of the opposition.

Federal Control

Federal control will not result from the passage of the Curtis-Reed Bill. The federal Constitution provides that all those powers not specifically granted to the federal government are reserved to state and local governments. Hence the federal Constitution preserves state and local control of education. The Curtis-Reed Bill does the same because the Curtis-Reed Bill abides specifically by the Constitution. Before federal control of education could result from the passage of the Curtis-Reed Bill, the Constitution of the United States would have to be amended.

In the second place, a department of education does not seek control of education but control of facts regarding education. We are developing a science of education, in which, as in all other sciences, facts control the situation. It is quite impossible for individuals to control the situation in opposition to facts. The natural sciences, like the science of engineering, have not enslaved men by their discoveries and control of facts. They have liberated men, and we now fly and communicate with one another in ways that were unknown and unheard of before men had control of facts.

Federal control of education will not result; hence standardization will not result. The Curtis-Reed Bill moreover guards against it, because the Curtis-Reed Bill promotes seeking facts for the individual.

President Coolidge is not inconsistent in his views, as some would have us believe. He disapproves and heartily opposes control and centralization of education, but he just as heartily approves and endorses the Curtis-Reed Bill. Why? Because he realizes that federal control will not result from the passage of the Curtis-Reed Bill.

Federal Aid

The Curtis-Reed Bill and federal aid are two distinct issues. The Curtis-Reed Bill does not deal with the problem of federal aid. It provides for no state appropriations or fifty-fifty subsidies. It simply asks for the modest sum of $1,500,000 to pay salaries and carry on investigation. The modified bill removes the objections advanced against former bills. If, after the passage of the bill and the establishment of a department of education, it is discovered, through investigation and research, that further federal support of states is needed, then the matter will rest in

the hands of Congress and the people. The responsibility for granting further federal support will rest with the legislative branch.

Dr. C. R. Mann, director of the American Council on Education and an advocate of the bill, states that he opposes federal aid on the grounds that it is a means for weakening the self-reliance and self-governing powers of the states. He also opposes it on constitutional grounds. He adds that he favors the Curtis-Reed Bill because it omits the objectionable feature of federal aid.

Another reason why the new educational bill does not deal with the problem of federal aid is that the taxing situation has greatly changed for the better since the previous measures were drawn during the critical period of war finance.

Federal aid is a matter for future legislation. Stick, therefore, to the present bill. We are discussing this bill and not future possi-bil-ities.

In fighting federal aid in the present bill we are simply Don Quixotes fighting windmills, mere creatures of imagination.

Surely no fair-minded person can object to the establishment of a federal department of education whose function is to record valuable facts available alike to those who favor federal aid and to those who are opposed to it.

The best answer to the question of political domination of education is the fact that the departments of Agriculture, Commerce, and Labor have been as free from political control, domination, and influence as the Bureau of Education itself. The change of secretaries has not seriously affected the scientific and technical work of these departments. Then, too, our political morals are improving each year, and there is no reason to doubt that if citizenship is effectively taught in the schools, the problem of misuse of political power will diminish rapidly.—JANE LOVE LITTLE, *Suffolk, Virginia, High School*

Decision

In intercollegiate debates the no-decision contest, which emphasizes the fact that the purpose of debate is to find the truth, not to win a victory, is growing in favor. Years ago regularly three judges, who either met and discussed the arguments at the close of the debate or voted without such discussion, decided the debate. This system is still used. Sometimes, however, a critic judge, a person who understands argument, takes the place of the three judges, and in some debates the audience vote. In class debates each judge may be called upon to explain in a minute or two why he voted for the affirmative or for the negative.

How to Debate

1. *With your colleagues decide upon the issues and a division of points to be proved.*

2. *Study both sides of the question.*

3. *Set down every argument that your opponents might use.* Classify your rebuttal material under these heads. Use library cards.

4. *Don't overrate or underrate your opponents.* Give them credit for as much sense and cleverness as you possess, and decide to win by wide reading, logical planning, and convincing delivery. The inspiration of the moment usually comes to the best-prepared speaker.

5. *Explain clearly at the beginning of a debate.* A case well explained is half won.

6. *In the introduction convince the audience that the issues your side has selected are the fundamental considerations upon which a decision of the question rests.*

7. *Repeat the issues during the debate and summarize at the end so clearly that every one in the audience must understand and remember upon what points you base your case.*

8. *When you pass from one topic to another, make the transition clear to the audience.*

9. *Arrange your arguments so that the weakest come in the middle and the strongest last.*

10. *Don't weary the audience with sets of statistics which mean little or nothing to them. Make facts take hold by applying or illustrating them.*

11. *Remember that assertion is not proof.*

12. *Don't be smart or discourteous.*

13. *Debate is a method of arriving at the truth, not of tricking your opponents and deceiving the judges.* Play fair. Don't exaggerate. Admit that there is truth on your opponents' side.

14. *Don't memorize your speech.* Be ready to change your attack if your opponents present an entirely unexpected case.

15. *Speak clearly and forcefully.* Don't rant or declaim.

Practice 18

Prepare for a series of classroom debates on questions selected from the following list or on other questions. Present proof; don't merely assert.

SCHOOL QUESTIONS FOR DEBATE

1. Pupils should receive school credit for participation in athletics.
2. Ability to swim should be made a requirement for graduation from our high school.
3. High-school fraternities should be abolished (or permitted).
4. The state should pay the college tuition of all high-school graduates.
5. The honor system in examinations should be introduced into our school.
6. A system of student self-government should be established in our school.
7. At least one year of Latin should be required of every pupil in the general course.
8. Pupils who attain a class average of eighty per cent should be exempt from all examinations.
9. High-school examinations should be abolished (or reëstablished).
10. High-school football should be abolished.
11. In the study of fiction high-school pupils should spend the most time on living and recent writers.
12. The English course should include the reading and study of the best magazines.
13. Members of athletic teams should be required to maintain an average of seventy-five per cent in at least fifteen periods of prepared work.
14. In the larger cities separate high schools should be provided for boys and for girls.
15. Intramural athletics should be substituted for interscholastic athletics.
16. Athletics improve the scholarship of high-school students.
17. The regulation of the conduct of pupils in study halls, lunch-rooms, and corridors should be in the hands of the pupils.
18. A pupil who fails in any subject should be debarred from all extra-curricular activities.
19. Every pupil should be required to take part in one extra-curricular activity.
20. Our school should publish a weekly newspaper.

CITY, STATE, AND UNITED STATES QUESTIONS

1. The United States Government should own and operate the railroads.
2. The city should own and operate all street railways.
3. The city should own and operate its electric-light plant.
4. Oath-bound secret societies are detrimental to the welfare of the United States.
5. The Labor Board should be given full power to enforce its decisions as to wages and working conditions.
6. Compulsory arbitration boards should be established by the United States to settle all disputes between employers and wage-earners.
7. The United States should within two years grant Philippine independence.
8. Our city should adopt the commission form of government.
9. If a man's estate exceeds one million dollars, the excess should belong to the state.
10. The United States should abandon the Monroe Doctrine.
11. In this state a unanimous verdict should no longer be required in jury trials.
12. In labor disputes the boycott is justifiable.
13. The present immigration law is detrimental to the national welfare.
14. The closed shop should be prohibited by law.
15. The presidential candidates should be nominated directly by the people voting at a primary election.
16. The president should be elected by direct vote of the people.
17. The Senate should be abolished.
18. Asiatics should be admitted to United States citizenship.
19. Direct primaries should be abolished (or established) in this state.
20. The Constitution should be further amended to prevent the raising, preparation, and sale of tobacco.
21. State law should provide for the recall of municipal and state officials.
22. The initiative and the referendum should be instituted (or abolished) in this state.
23. The United States should enter the World Court.
24. A national system of public labor exchanges should be established.
25. In times of industrial depression municipalities should give work to the unemployed.
26. The United States should adopt the daylight-saving plan as a permanent arrangement.
27. The Eighteenth Amendment should be repealed.

28. The motion-picture houses of this city should be open (or closed) on Sunday.

29. The United States should adopt a policy of *laissez faire* towards the governments of the West Indies, Central America, and South America.

30. The United States should join the League of Nations.

31. The United States should cease to protect by armed force, except after a formal declaration of war, capital invested in foreign countries.

32. Child labor should be prohibited by constitutional amendment.

33. An automobile owner should be required to carry liability insurance.

34. Foreign nations should relinquish all government control in China except that usually exercised over consulates and legations.

35. In the interests of the country a conservative and a liberal party should supersede the present Republican and Democratic parties.

36. An amendment to the Constitution providing for uniform national marriage and divorce laws should be adopted.

37. A system of compulsory voting should be adopted throughout the United States.

38. The five-day week should be adopted in American industries.

39. The United States should adopt a cabinet form of government similar to that of England.

40. The installment plan of buying should be curtailed.

41. Prize fighting should be prohibited by law.

42. The United States should cancel loans made to the allied powers during the World War.

43. Illiterate voters should be disfranchised.

44. Trade unions as they now exist are, on the whole, beneficial to the people of the United States.

45. Farm life is preferable to city life.

46. The United States should own and operate the coal mines of the country.

47. The president's cabinet should include a secretary of education.

48. The right of unlimited debate in the United States Senate should be curtailed.

49. The Federal Government should grant financial aid to ships engaged in our foreign trade and owned by citizens of the United States.

50. The theater, in its character and influence, as shown by the past and the present, is more evil than good.

Mon - Aug 5, 1935
1st. Col 546
Bring in home paper.
Write some local happening
of the week end —

CHAPTER XI

PUBLICATION

NEWSPAPER

The best and most enjoyable way to learn to write is by writing for publication.

News

News is an account of happenings of interest to a large number of people. Dana of the *New York Sun* once said, "When a dog bites a man, that is not news; but when a man bites a dog, that is news." No reporter notices a thousand well-behaved Fords jogging along on the bank of a river; but when one crashes into a Lincoln and both cars go down over an embankment into the river, the cars, the people, the bank, and the river have been raised from the everyday to the unusual. The reporter who knows news when he hears it and can get the piece of news he goes after and perhaps pick up an item he didn't expect is said to have "a nose for news."

What is continued on N.P.

Contents

A typical newspaper has news columns, advertisements, departments, special features, and an editorial page, on which may be printed letters from readers. Departments found in many papers are sports, finance, society, art, music, drama, moving pictures, shipping, schools, literature, crops, police and fire, army and navy, real estate, business, markets. Special features in some newspapers are cartoons, a humor column, poetry, short stories, chapters of a novel or other book, illustrations, and signed articles by specialists or popular writers.

Make-up

No one reads a newspaper from first page to last, as he reads a novel. Perhaps the reader scans the domestic and foreign news

on the front page, then turns to the editorial page, and studies next the football situation as outlined on the sporting page. Hence the newspaper must be so arranged that each reader can find what he looks for.

Because the last column of the first page attracts the eye when the paper lies on the news stand and because this column continues naturally to the second page, the lead story, which tells the most important news of the day, occupies this place. The editor makes up first the editorial page, then fits the advertisements into the space contracted for, puts commonly on pages 2 and 3 less important local and foreign news, arranges the other departments and special articles, and last of all fills the front page with the latest and most important news. Newspapers vary in arrangement. On the last page, which is, unless the paper is in two or more sections, next in value to the front page, one newspaper has a humorous article, two cartoons, an editorial, a humorous poem, and an advertisement; another, humorous and human-interest stories and display advertisements; a third, attractive news stories and display and classified advertisements. Some newspapers print an index to guide the reader to the departments in which he is interested.

Practice 1

Compare two or more newspapers as to contents and make-up. How much local, general, and foreign news is there in each? How is this news arranged? Which paper seems more accurate? What news is emphasized in each? Which gives more space to divorces, murders, and other crimes, scandals, and sensations? What departments and special features has each? Which of these are conspicuously placed or given much space?

News Story

News story is a general term covering practically all the material in a newspaper except editorials, special articles, and advertisements. An outstanding difference between a news story and an editorial is that the story is news without the reporter's opinion

about it or comment on it, whereas the editorial is largely opinion, comment, or discussion. A news item is a clear, accurate, terse statement of bare facts. A feature or human-interest story is a news story in which elements other than the news value are played up strongly. Because the chief purpose of the feature story is to entertain, the reporter plays on the emotions with a humorous or pathetic account of animals, children, the old, the destitute, or the heroic.

Example of news item:

WASHINGTON, July 11.—(AP)—Corn production in Kansas as indicated by the condition July 1 will be 134,460,000 bushels, the Department of Agriculture announced today.

The condition of the crop was placed at 80 per cent compared with 81 per cent, the 10-year July 1 average. Acreage was placed at 6,723,000, or 114 per cent of the 1927 acreage.—*Detroit News*

News story:

Iowa Boys' Steers Win Honor At Show; One Brings $8000

CHICAGO, Dec. 6 (AP)— Two farm boys from the same county in Iowa today shared the highest honors at the International Live Stock Exposition.

Clarence Goecke, 12, of State Centre, made the old-time cattle experts sit back and wonder as his grand champion steer of the show went off the auction block for more than $8,000, at $7 per pound, more than doubling the previous high price for "kings-of-the-steers," while Keith Collins, 15, of Liscomb won first prize in the carcass class.

One represented the pinnacle of success in steers on the hoof and the other the apex of animals slaughtered. Veteran exhibitors at the exposition considered it remarkable not only that two lads should be elevated to the topmost honors of the exposition, but also that both should be club boy neighbors from the same county, which is Marshall.

Other prize money brought Goecke's total to more than $9,000. Collins's champion steer carcass is yet to be sold, but it also will likely yield a record price. Each boy also has two more steers to be disposed of, and stock men are looking forward to additional surprises when these animals go on the market.

Goecke's animal is a Hereford

Times Wide World

BEEF AT SEVEN DOLLARS A POUND

Dick, the world's champion steer, and his sponsor, Clarence Goecke.

yearling and was purchased by the J. C. Penney Company of New York. The previous high price, paid in 1926, was $3 a pound.

The youthful owner saw his pet, which he had raised from a calf, auctioned off with a solemn face despite the fact that the price paid meant he would receive more than $8,000. The awarding of the grand championship automatically seals the doom of the recipient, which, according to custom, is auctioned off and butchered at the stock yards.

The steer which the Iowa lad brought to the show carried off honors at the Iowa State Fair, after which the boy's father wanted to sell it when he got an offer of $1 a pound.

The boy demurred, however, and insisted on bringing the animal to Chicago, where it took about all the ribbons that could be fastened on its glossy hide, including the junior feeding championship, the prize for the best Hereford yearling, and the grand prize for the best yearling.

Clarence was satisfied with this showing and prepared to go home with his steer, which he calls "Dick," when some one prevailed on him to enter it in the Grand Championship contest. When entered, the animal weighed 1,150 pounds.—*New York Times*

Feature story:

Dog Is School's Honor Guest But 'Be Kind' Talk Bores Him

You could tell by the weary look in Bum's eyes that he didn't care much for this hero-worship stuff. When the 700 boys and girls in the auditorium of Public School 38, on Broome Street, clapped their hands yesterday as he walked out on the stage, Bum looked up at Patrolman Richard J. Tilson, his escort, with an accusing glance. It couldn't have been more expressive if the dog had said, "What's the big idea?"

Bum didn't know that he was the chief feature on the "Be Kind to Animals Week" program and that he was to receive collars, blankets, food, and a new basket. When Mrs. Diani Belais, President of the Anti-Vivisection Society, made a speech and gave Carmela Perrotta of the 7B class a $5 gold piece and a certificate of membership in the Humane Society for writing the best composition on kindness, Bum shot another mean look at Tilson and the patrolman blushed. The dog tried to catch Tilson's eye again when James H. Cruikshank made a speech and while Harry D. Moran, Superintendent of the Humane Society, was talking, but Tilson was wary.

It was getting warmer by the minute and Bum wriggled uneasily in his basket. "I'll get even for this," he seemed to say as he turned to face the staring children.

Poof! There was blinding glare and a queer flame as a photographer set off a flashlight. Bum lost his composure and attempted a non-stop hop from the stage to the front row of seats. Three times this happened before he finally gave up and posed.

When it was all over and Tilson was leading him back to the Beach Street Police Station, where he is mascot, Bum kept as much distance as he could between himself and the patrolman. "Treated me like a dog," he muttered.

—*New York Times*

PRACTICE 2

1. Compare the three preceding news stories as to purpose, style, and effectiveness.
2. Clip from newspapers and bring to class two news items, two feature stories, and four other news stories. Which of the eight is most entertaining? Which is most concise? Which tells the most important news?

Headlines

Although the headline is the last part of a news story to be written, it is especially important, because it both attracts attention to the article, or advertises the news, and tells the story briefly. Headlines save the time of the reader by giving him the news tersely worded and guiding him to the news stories in which he is particularly interested. Example 1 on page 245 is a decked headline; 2 and 3 are single headlines.

In writing headlines—

1. First select the head and know how many letters and spaces each line will hold. Type is made of metal, which can't be compressed or stretched. Every letter except *M*, *W*, and *I* is a unit. *M* and *W* count 1½; the letter *I* and the figure 1, ½. (?), (—), and (" ") count 1; any other punctuation mark, ½. Spaces between words count 1 each. The first line of head 1 contains 16 units; the second, 16 units. Pyramids like the following are sometimes counted by words instead of units and may vary slightly in length.

Youth in Top Hat and Cut-away Coat Works Passage On Munson Liner

2. The present tense of a verb is either expressed or understood in each deck. Prefer the active voice.

3. Omit all articles and unnecessary prepositions, conjunctions, and auxiliaries.

4. Avoid blind headlines like *Big Calamity, Great Excitement,* and *Wonderful Discovery,* which carry no news. Give a bird's-eye view of the story. Include the feature.

5. Avoid negatives, abbreviations, lengthy words, repetition of words, and incorrect omissions. Write clear, graphic sentences.

6. Each deck should be closely connected with the preceding deck and add something to it.

In especially conservative newspapers a headline never extends beyond one column; in most newspapers it may cover two, three, or four columns or the entire front page. The "yellow" journals print across the front page, sometimes in red or green ink, scare-heads in large type.

1. *Important News*

TWO SHIPS BATTLE GALES OFF ALASKA

Freezing Weather Adds to Hardship of 39 Seamen

2. *Less Important News*

Fireman Injured in Practice Climb

3. *Feature Story*

New Rockefeller Fund Gives Charities Quarter Million

PRACTICE 3

1. How many units are there in each line of the three preceding headlines?

2. Paste in your notebook six other kinds of heads and indicate at the end of each line how many units there are in it. For what kind of news story is each head suitable?

3. Bring to class two newspapers. Compare the headlines. Are headlines in adjoining columns placed together? Are two heads of the same kind near each other? Is the front page balanced, or symmetrical? Is the lower half of the front page attractive? Which front page is a more pleasing picture? Why?

What is → Lead

The lead of an ordinary news story is a brief introductory paragraph which gives in concise language the gist of the following story, indicates what is to be featured, and usually answers the questions, "Who?" "What?" "When?" "Where?" "Why?" "How?" Kipling says,

I keep six honest serving men
(They taught me all I know);
Their names are What, and Why, and When,
And How, and Where, and Who.

There are two kinds of leads, the *summarizing* and the *informal.* The informal lead, used in feature stories, is like the beginning of a short story in that its purpose is to arouse curiosity.

Examples of the informal lead:

1

Six Colgate University students are sleeping their way through college, but no member of the faculty objects because it's all in the interest of science.

2

You never heard of "Samuel Albert"? Then you don't live in Norristown, where, both figuratively and literally, he is causing a great uproar.

A summarizing lead is the news story boiled down, or the news story in a nutshell. The reporter first decides whether he should feature the *who, when, where, what, why,* or *how* and thinks how to emphasize this important fact. Usually he starts the sentence with the feature.

Examples:

1

Although in a side show himself, the attractions of Coney Island (*where*) proved too fascinating (*why*) yesterday afternoon (*when*) to an eight-foot boa constrictor (*who*), which slithered (*how*) out of a glass cage in the Strand Museum (*what*), Surf Avenue and Twelfth Street (*more where*), and has not been heard from since (*more what*).

2

Robert Dobson, 16 years old (*who*), gave up his life (*what*) early today (*when*) when he rushed back into his burning home (*how* and *where*) to rescue his 72-year-old grandfather (*why*), who already had been taken from the place uninjured (*more what*).

Practice 4

1. Which of the six questions does each of the following leads answer?

2. With what grammatical element does each lead begin? In what other ways may the lead begin? Clip and bring to class illustrations.

3. Examples 3 and 4 report the same crime. What is to be featured in each story?

4. Clip two good informal leads and six good summarizing leads. What questions does each summarizing lead answer? With what grammatical element does each begin?

5. Write the leads for three news stories of school, town, or city happenings. Underscore the words that indicate what is to be featured in the story. Which of the six questions does each lead answer?

1

PARIS, Dec. 28. — Possibly as a concession to French susceptibilities the Belgians have decided to alter the name of Waterloo. Henceforth the hamlet which gave the name to the immortal battle will be known as Loncin.

2

That the present situation in college athletics is filled with dangers that threaten not only the welfare, but the future existence, of college sports was the warning note sounded by Dr. G. L. Meylan of Columbia University before the Society of Directors of Physical Education in Colleges, who held their twenty-fifth annual meeting at the Hotel Astor yesterday. Dr. Meylan's remarks were made in the course of his address on "The Place of Intercollegiate Athletics in a Physical Education Program," which was one of the features of the morning session.

3

Clinging to the side of a careening taxicab and sending shot after shot at another taxicab in flight, a policeman seeking to catch three bandits who a moment before had held up the Horn & Hardart Automat restaurant at 1447 Broadway, within a block of Times Square, brought hundreds of persons to the curb early this morning to witness a stirring chase.

4

Three men held up the cashier and ten patrons in the Automat restaurant, Broadway and Forty-first Street, shortly before 3 o'clock this morning, took $16 in small change from the cashier's cage, and fled in a taxi. They were pursued by police in other taxicabs, but finally made their escape after an interchange of shots.

Arrangement of a News Story

A newspaper account tells the story two or three times and has the point or climax at the beginning. The headlines give the most important facts; the lead tells the story briefly; the remaining paragraphs give details, often in time order. This arrangement, which makes the article resemble an upside-down pyramid, makes it possible for the reader in a half-hour to get a maximum of news from the paper by scanning the headlines and reading many leads and several stories. Another reason for the arrangement is that later news or limited space frequently makes necessary the cutting of articles. Hence the reporter or editor writes up the happening in such a way that cutting off the last paragraphs will not make the story seem unfinished.

Paragraphs

The newspaper paragraph, which varies in length from fifty to a hundred words, is substantially shorter than the magazine or composition paragraph, in which an average of one hundred fifty words is common. The average newspaper paragraph is between sixty and seventy-five words long. Because the article may be cut at any point, paragraphs are not closely joined. Each paragraph, however, should be rigidly unified. The emphatic position in the paragraph, as in the entire news story, is the beginning.

Sentences

The sentences should be clear, terse, unified, and varied in length and structure. Have clearly in mind what you wish to say, and make your points clear to the man on the street. Don't

Give a grade in English for work that is

change the subject or the voice of the verb needlessly. When possible, use the active voice. Mix long and short sentences. Avoid the excessive use of the compound sentence; frequently subordinate one of the ideas and make the sentence complex. After completing the news story, see whether you can cross out at least one useless word in each sentence. The first words of the sentences should be attractive and vigorous enough to entice busy men and women to read farther in the story.

Words

An inflated, roundabout style is sometimes called "journalese," because many country editors and some city reporters seem unable or unwilling to call a thing by its name and to tell the news in simple, pointed English. In "journalese" people do not live in houses, they "reside in residences"; fires are not put out, but "conflagrations are extinguished"; the law does not hang rogues, but it "launches into eternity the victims of unbridled passions"; people do not send for the doctor, but "call into requisition the services of the family physician"; they do not die, but "the spirit wings its flight into eternity"; a man does not breakfast, but he "discusses the morning repast"; he does not go to bed, but "retires to his downy couch"; he does not go to church, but "attends divine service"; women are not married, but "led to the hymeneal altar." In "journalese" all sparrows attempt to soar and sing like skylarks or to squawk like eagles.

Shun shop-worn, overworked words like *fine, nice, wonderful, factor,* and *according to.* Search out vigorous, exact, concrete words. Strike out *building* and *animal* and write in *thirty-story Gothic skyscraper, tiny green-and-white bungalow, sleek Maltese cat,* or *dirty rat terrier.*

Practice 5

Translate the "journalese" into simple, accurate, straightforward English:

1. They were eagerly hastening towards their parental domicile.
2. After doing the "light fantastic" act for two hours, they retired to an adjoining apartment to partake of some liquid refreshments.

3. After being the recipients of numerous favors and participating for some weeks in the hospitalities of their host, they took their departure.

4. Before she was led to the hymeneal altar, she had charge of the culinary department of a prominent hotel.

5. Harvard's football gladiators will do battle this afternoon with Yale's army of pigskin chasers.

6. The blushing bride was handsomely attired in a creation of white Spanish lace made over georgette.

7. The ornate decorations were wonderful and reflected to the full the remarkable ingenuity of the Senior Class.

Practice 6

1. Write for the local paper an account of a school, community, town, city, state, or national happening. Get all the facts before you begin to write. Don't distort the truth or give your opinion. Direct quotations are more vivid than indirect.

2. Prepare to speak or write on 1, on 2 or 3, and on one other topic:

1. My favorite newspaper, and why I prefer it. 2. Comparison of two newspapers: arrangement, domestic news, foreign news, business, sports, drama, headlines, English, illustrations, editorials, special features, advertisements, class of readers, fairness, accuracy. 3. A visit to a newspaper office. 4. The morgue. 5. The linotype machine. 6. The stereotyping process. 7. The printing press. 8. Editorial rooms. 9. The business department. 10. Editing copy. 11. The cost of newspaper publication and of advertising in a newspaper. 12. Influence of the American newspaper. 13. The Associated Press. 14. Why read the daily paper? 15. How to read the newspaper. 16. Why read the sporting page? 17. How news is gathered. 18. Newspaper campaigns. 19. Should newspapers publish full accounts of crimes?

Editorial

Arthur Brisbane says, "An editorial can do four important things: teach, attack, defend, praise." He adds that teaching is the most important, attacking is the easiest, and defending and praise are often neglected. As the editor aims to guide public opinion by a skillful use of persuasion, the writer must put himself in the place of the reader and look at the issue from his angle.

In tone editorials vary from the serious or impassioned to the humorous, whimsical, or lightly satirical. Like Addison and Steele, who believed that they could effect reforms by making vice ridiculous, many editorial writers use humor and good-natured banter to achieve their purposes. The editorial writer should always be courteous, fair, and fearless.

Athletes in the Life Table

When the college athlete declares that he would die for his alma mater he is uttering no mere figure of speech. A three-year study conducted by a group of medical and athletic associations with the aid of the Metropolitan Life Insurance Company shows that the college alumnus who was an athlete during his student days has a shorter life expectancy than his classmates; moreover, the honor student, whose physical activities are generally far removed from the playing field, is shown to have the greatest longevity prospect of his class.

These findings are based on the life histories of approximately 50,000 college men who were graduated in classes of 1870 to 1905. The athletes made a good showing in only one division—the classes of 1900 to 1905. Here they had a lower mortality rate than their fellows as a whole, but a higher one than honor students of corresponding age.

As the inquiry went further back the mortality rate of the athletes increased. This was especially apparent after they reached the age of 45. Those who left college before 1900 not only had a markedly higher death rate than the honor students, but were "moderately" worse off as regards life expectancy than the group of alumni who had excelled neither in sports nor in studies.

The Metropolitan statistician does not speculate as to the reason for the poor showing of the athletes. Undoubtedly it would be attributed by most authorities to the strain which is put upon the heart by the intensive training required of those who play on college teams. But how account for the longer life shown by the honor students? Is exercise of gray matter more conducive to longevity than is muscular exertion?—*New York Sun*

"Lindbergh Flies Alone"

Alone?

Is he alone at whose right side rides Courage, with Skill within the cockpit and Faith upon the left? Does solitude surround the brave when Adventure leads the way and Ambition reads the dials? Is there no company with him for whom the air is cleft by Daring and the darkness is made light by Emprise?

True, the fragile bodies of his fellows do not weigh down his plane; true, the fretful minds of weaker men are lacking from his crowded cabin; but as his airship keeps her course he holds communion with those rarer spirits that inspire to intrepidity and by their sustaining potency give strength to arm, resource to mind, content to soul.

Alone? With what other companions would that man fly to whom the choice were given?—*New York Sun*

PRACTICE 7

1. What is the purpose of each of the preceding editorials?
2. Compare the editorials of three papers. Which are most readable? Most convincing? What is the purpose of each editorial? Is use made of sarcasm, irony, invective, satire, humor, illustrations, direct quotations, literary or historical allusions, statistics? Is the paper conservative or progressive? Republican, Democratic, or independent?
3. Write an editorial for a local paper. Discuss public officials, taxes, tariff, traffic regulations, railroads, business conditions, labor unions, candidates for public office, foreign affairs, or a problem of the day. Teach, attack, defend, or praise.
4. Write an editorial to arouse public interest in a need of the community — public playground, park, better public library, new high-school building, rest parlors, apartment houses, better street-car service, community singing, community theater, lecture course, better gas, sidewalks, citizens with more civic pride, a new town hall, more street lights, civic centers, municipal market, better train service, paved streets.

Letters to the Editor

Commonly on the editorial page there is a column in which contributors in the form of letters to the editor have their opportunity to "teach, attack, defend, praise." Most people who write letters for publication sign their full names; a few sign

"J. T.," "E. G.," "A Friend of Dumb Animals," "An Arboreal Enthusiast," or the like.

Thinks City Should Take Better Care of Trees

To the Editor of the *Times-Dispatch:*

While walking down the street one day recently, I stopped to watch some city employees trim one of our largest, oldest, and most beautiful trees and was surprised to see just how they were treating it.

I am not an authority on trees, but I know that if these men continue to care for them as they are now doing, in ten years' time there will be very few of the beautiful ones left. They have already practically ruined all the very old trees except those on Franklin Street, and even those are now beginning to be replaced by small new ones which will not even supply shade for many years to come.

Does the city realize that our trees are essential to beauty and even to happy life? Each of our large trees gives off several buckets of water a day, thereby keeping the atmosphere fresh and moist. The trees absorb carbon dioxide gas, which is poisonous to us, and give off oxygen, which is necessary to our life.

Thus in a large city, where there are many thousands of people breathing all the time, the trees help keep the city healthy and fresh.

Might it not be a wise thing for the city to take a definite step for their better preservation?

ARBOREAL ENTHUSIAST

Richmond, Va., April 6

Practice 8

1. What is the purpose of the preceding letter? How does this type of letter differ in form from the ordinary business letter?

2. Bring to class three convincing letters to the editor. What is the purpose of each?

3. Write a letter to the editor of the local paper on a subject like law enforcement, traffic regulation, public manners, cruelty to animals, man's summer garb, muzzling dogs, forest fires, better streets, or beautifying the community. Inform, convince, and persuade.

Newspapers to Study

When one picks up at random a newspaper or a magazine from a news stand and pays for it, he may be buying poison or food; he may have selected reading matter intended for intelligent people or for people who can read only monosyllables. The following are commonly considered outstanding American newspapers:

New York Times—news
Chicago Evening Post—human interest, columns
Christian Science Monitor—reliability, foreign news
New York Herald Tribune—sports, typography, literary style
St. Louis Post-Dispatch—pictures
Los Angeles Times—human interest, typography
Baltimore Sun—literary style, columns
Detroit News—news
New York World—editorials, columns, public service
Boston Evening Transcript—criticism

Other newspapers that have earned places on this list are the *Philadelphia Public Ledger*, the *Atlanta Constitution*, the *Dallas News*, the *Kansas City Star*, the *New Orleans Times-Picayune*, the *Milwaukee Journal*, the *Chicago Daily News*, the *Ohio State Journal*, the *Portland Oregonian*, the *New York Sun*, the *Indianapolis News*, the *New York Evening Post*, the *Baltimore News*, the *Chicago Tribune*, the *Boston Globe*, the *Atchison Globe*, the *Cleveland Plain Dealer*, the *Hartford Courant*, and the *Emporia Gazette*.

SCHOOL NEWSPAPER

A school newspaper may contain not only the news of the school and editorials but also a humor section or column, cartoons, photographs, alumni notes, news of the larger community, letters to the editor, interviews, and such special features as poetry, a short-story contest, essays, letters from alumni, reviews of books, plays, and films, and articles about unusual experiences of teachers and pupils. When you are searching for school news, perhaps this list will help you: honor rolls, winners of prizes and awards, athletics (old and new players, coach, prospects, practice, story

before game, report of game), dramatics, music, library, public speaking and debating, school improvements, visitors, assemblies, clubs, room news, personal items about students, alumni, freshmen, junior high school, art and manual training, faculty, school bank, unusual class activities or happenings in a class, entertainments, parties, Parent-Teacher Association.

PRACTICE 9

Using the topics mentioned in the preceding paragraph and any others you need, classify the contents of the newspaper of your school or another school.

News Story

Before writing a news story a successful reporter by inquiry, research, and careful observation secures full and accurate information and thus avoids two common and serious errors, inaccuracy and the use of many words to fill space or to conceal the fact that the reporter has little or no worth-while material.

Begin an ordinary story with an accurate, brief, and clear lead that summarizes the news by answering the questions, "Who?" "When?" "Where?" "Why?" "What?" features something, and is inviting. The following lead from the *Hutch-in-Sun* is different:

> Sent by Dr. Francis D. Coman, former Hutchinson student, who is now physician on the Byrd Antarctic expedition, to Mr. Piper, his teacher in both physics and physical geography, a radiogram was received at the school last week.

Tell clearly and fairly just what happened, then stop. Avoid exhortation, *I* or *we*, and the expression of your own opinion, which is called "editorializing." The girl who in a story about the Swimming Club urges all girls to learn to swim, the boy who in an account of a football game criticizes an official, and the reporter who in a story before a baseball game exhorts all the pupils to show their school spirit by supporting the team are editorializing. Although one may include comment in a review of a book or play

or a sport story, most readers prefer facts to "dope" about the team or a comparison of a high-school actor with Walter Hampden or John Barrymore.

By using picture-making words or painting action pictures; by quoting directly, when possible; by introducing humorous touches; and by writing with vim, vigor, and vivacity, make the story readable and entertaining. Avoid cheap slang.

Practice 10

1. What is the lead of each of the following news stories? Which is an informal lead? Why is the informal lead used in this story? What questions does the other lead answer?
2. Did each reporter secure adequate information before writing? Prove.
3. Is a pronoun in the first person used in either article? Is there any personal comment?
4. Is something featured in each story? If so, what is it?
5. In the articles what picture-making words are used? What direct quotations are introduced? What humorous touches?

Hard-Hearted Teachers Refuse His Chance to Earnest Pupil

He approached the school. It looked late, so he hurried. The door was open and he went in.

"Let me see," he said, "first class is English."

He ran up the steps and into Room 210. As he entered, a shout went up and he stood there, terrified. The teacher looked at him and shouted, "Get out of here!"

Too badly frightened to say anything, he backed out of the room.

"Oh, that was the wrong room," he thought. "Perhaps that was a Senior class."

He walked into Room 209 and took a seat at the aisle. Many glances were thrown his way, and he wondered if his collar was dirty. Perhaps his ears were not as clean as they might be.

He did not contribute anything to the recitation, being too timid and still feeling the sting of his hasty ejection from the neighboring room. Sitting very still as he was, he did not attract the attention of the teacher.

When the bell rang, he passed out of the room with the other pupils.

He was making his way down the hall when a hand was placed on his collar, and he was unceremoniously pushed out the nearest exit.

Finding himself outside of our noble institution, he said with a toss of his head, "What is this world coming to? A dog can't even be educated these days."

He went over to the lot and ate bones with the other dogs.—*Beacon*,
Overbrook High School,
Philadelphia

Baby Chicks Amuse Boys

Arc-Lamp and Reflectoscope Explained to Reservites Sunday Evening

Arc-lamps, reflectoscopes, and baby chicks were some of the topics discussed in assembly last Sunday evening by members of the science classes, under the supervision of Howard Williams, chemistry and physics instructor.

The first speaker of the evening, Al Kendall, sub-freshman, was introduced by Moderator Bob Heller, senior. Kendall, who built an arc-lamp, demonstrated and explained how it worked. Eliot Stauffer, junior, the next speaker, spoke on the importance of chemistry and the different projects that were being taken up during research week in the chemistry laboratory. Bill Harpham, senior, next talked on the building of the homemade reflectoscope and explained its construction. The last number on the program was an illustrated talk on the growth of a baby chick while in the egg, by Dick Macfarlane, junior. Drawings for Macfarlane's talk were made by Joe Tomlinson, freshman.

George Kubler, junior, was to talk on the making of artificial gems, but as he was sick, Eliot Stauffer took his place. —*Western Reserve Record*, Western Reserve Academy, Hudson, Ohio

Practice 11

1. Write leads for news stories about three of the following: a school entertainment, a club or class meeting, an outstanding pupil, an excursion, a debate, an assembly, a visitor, a prize winner, a speech, the library, a school improvement, a party, an unusual class activity or happening in a class.

2. Complete two of the news stories for which you have written the leads. Inform, picture, entertain.

3. Select a head for one of the articles, figure out how many units each line may contain, and write the headlines.

Sports

The lead of a story of a game may feature (1) the outcome of the game, (2) a brilliant play, (3) improvement in the play of one team, (4) the closeness of the game, (5) outstanding performance of an individual or individuals, (6) conditions under which the contest was held, (7) the records of the teams, (8) the number of spectators and their behavior, (9) teamwork, (10) the fighting spirit and skill of the contestants, (11) beating a team at its own game; for example, forward passing. The reporter may always feature the score.

A good reporter looks at the game with a keen and impartial eye and in his story sets down the facts without bias or partisanship. He is as ready to picture the skill, pluck, and sportsmanship of the opponents as the brilliant playing and fine spirit of the members of his school's team.

Although an intelligent and experienced reporter uses in his story of a game the vernacular of the sport, he avoids cheap, meaningless, and worn-out slang. To make his account vivid and forceful he shuns such trite phrases as *pigskin chasers*, *booted the pigskin*, *cinder path artists*, and *walloped the horsehide*.

In your story of a game write facts, not your opinions. Do not under any circumstances criticize players or officials.

For the form of the summary at the end of the story consult the sports page of any well-edited metropolitan daily paper.

STIVERS DEFEATS FACULTY[1]

By Leopold Burick

A 10-point advantage and seven players on the floor proved too small a margin for seven Stivers teachers, and as a result some of the East Side school faculty are nursing bruised and sore bodies today.

The final score announced that the state champs had won, 31 to 27, but the final count doesn't tell the tale. First, the Varsity rushed on the court bearing picks, baseball bats, hammers and shovels. They remembered the Varsity-Faculty game last year in which some of their classmates had been shoved and tackled all over the floor. They came prepared.

[1] Winner of first prize in a Quill and Scroll national contest. Reprinted by permission from *Best Creative Work in American High Schools*.

A moment later the teachers entered wearing orange helmets and gaudily colored uniforms. Perhaps the instructors scented battle, for determined expressions were written on their faces.

With the entrance of the teachers — seven of them — the audience, which packed the Stivers gym, let out roars and guffaws that could have been heard throughout the entire schoolhouse. For sauntering down the center was Herbert "Orbie" Schear, who had agreed to referee the contest. Mr. Schear raised his hands high and all was quiet. Here's what he said: "Ladies and gentlemen, the Faculty of Stivers hereby wish to state they are 10 points better than the Varsity. So, score-keeper, mark up 10 points for the Faculty."

After a bit of discussion on the part of the Varsity five it was agreed that Faculty was to get a 10-point advantage.

The whistle blew and the players took their places. Farrier and Hosket played the forwards, Colburn and Lively the guards, and Payne the center position.

For the teachers Ralph Cuthbert and Charles Klee started at the guard positions, Crowell and Floyd Stahl at the forwards, and Ralph Tapper, highly touted assistant chemistry instructor, the center berth.

The ball seesawed back and forth for three minutes. The teachers tackled, they pushed, they held, but to no avail. Of course, the score would have been a little bigger, the playing a little smoother, but when Faculty and Varsity get together at Stivers a wild battle always ensues.

With the score deadlocked at 25-25 in the last quarter, Bob Lively tore loose, but immediately was grabbed by Crowell and spun around. Probably Mr. Lively was a trifle dizzy, for he dribbled the length of the floor and made a beautiful basket from underneath the goal. But two points went to the Faculty, for the ball went through the wrong basket.

With the score at the half standing 26-10 for the Faculty, Coach Claire Sharkey sent Hoskey to center. And again action immediately began. For Big Bill couldn't outjump the assistant chemistry instructor. When the ball flew out of Schear's hands into the air, Tapper proceeded to grasp Hosket's wrists firmly and he himself jumped for it.

John Hershey and Howard Breidenbach entered in the second half, which increased the Faculty team to seven. Hershey demonstrated to the several hundred onlookers how to shoot from mid-floor and make the ball go through the net without touching. Crowell scored a good percentage of the teachers' points.

Payne and Lively played best for the Varsity, while honors for the Faculty must go to Cuthbert, Crowell, and Stahl, for they were able to push and shove a little harder than the rest.

—Stivers High School, Dayton, Ohio

Practice 12

1. Write a report of a game or a track meet. Feature something.
2. Write a color story of a championship game or a game with your school's chief rival. Picture the crowd, the day, the field, the appearance of the players, the beginning of the game, spectacular plays, the actions of the spectators.
3. Write a news story about the practice in preparation for the first game of the season. What should this include?
4. Write an "advance" story of the next game your school team will play.

Interview

Before interviewing a man find out as much as you can about him and his career, write out the questions you intend to ask, and train your memory to retain accurately his important replies. In the interview ask your questions tactfully, but stick to your task if the celebrity tries to escape you and your questions. In the lead of the news story of the interview, feature (1) a direct or an indirect quotation from the person interviewed, (2) his name, (3) his appearance, (4) his surroundings, (5) the difficulty in reaching him, (6) the subject talked about, or (7) the purpose of the interview.

EAVESDROPPING WILL ROGERS[1]

By Ruthjeanne Bellamy

"Whee-ew!" said Will Rogers as he came off the stage, mopping his brow. "I'm glad that's over."

I noticed that his jaws were working hard at chewing gum, and the violent motion did not cease until he seemed to realize that he was actually off the stage. Then he suddenly slowed down, and began to chat glibly with George Ezzard of Orlando High School, who had come back stage to ask for his autograph.

"Why, sure!" Rogers exclaimed on hearing George's request. "What'll I write?"

He took the small notebook and scrawled his signature across the page.

"Maybe you remember my father," George suggested. "You and he used to be friends."

[1] Winner of second prize in a national Quill and Scroll contest. Reprinted by permission from *Best Creative Work in American High Schools*.

"What did you say the name was? Ezzard? Why, I'll say I do remember him! He was a lawyer and there were two names in his firm, Ezzard and —"

George finished the phrase for him, while Rogers added a word or two to what he was writing in George's notebook.

I was astounded. Here was Will Rogers, after talking for two hours steady before a large audience in the enormous Orlando Municipal Auditorium — which, in my opinion, is enough to give any man a set of raw nerves for an hour afterward — here was Will Rogers, I say, chatting casually as though he had been strolling in the park for an hour before.

I'd better tell you right here and now that this is not the kind of interview story where the person to be interviewed gives definite statements for publication. In fact, Will Rogers gave us no definite statements whatever. But Violet Anderson and I, as students of Orlando High School, had conceived the idea of interviewing the famous cowboy while we were taking care of the Parent-Teacher Association's benefit booth at the auditorium that night. We had gone around to the stage door, and had stood in the cold darkness and the drizzling rain for forty-five minutes in the hope of interviewing him. And we didn't intend to go away without something for our trouble.

Waiting outside, we occasionally mounted a small stone ledge near the door and peered through a high little glass window to see if there was any chance of the show's ending soon. For a long time we saw nothing but two stage-hands seated on boxes near the curtain and straining their ears to catch every word of the speech. Finally we heard steps going back and forth, and by peeping through the window we could see a lady dressed in a dark suit walking to and fro. She had on a small hat and was carrying a beaded hand bag.

Just as we were trying to figure out who she might be, a messenger boy arrived with a telegram. We begged him to let us take it in — that would be a good excuse for going in before the end of the performance, we thought. But at that moment the door was opened by the lady we had seen. She had heard us talking.

"I am Mrs. Rogers," she said, and took the message.

As soon as she had read the telegram, we quickly explained our purpose to her. Scarcely had we finished, when Rogers himself came off the stage, and we knew that the act was over. It was then that George Ezzard came up.

When Mr. Rogers was through writing his autograph, his wife called to him.

"Will, here are two girls from the high school who want to speak to you."

"We thought you might give us a little information for an interview story for our literary magazine," we began.

"Pshaw!" he replied. "I've just told all I know out there on the stage tonight. You can make up something from that, can't you?" (Which proves, by the way, that Will Rogers knows something of the wiles of reporters, too.)

But we were not to be shaken thus easily from our firm resolve.

"I saw that an interview with you won first place in a national contest," I ventured. "So I thought —"

"Yeah!" he exclaimed, "somebody sent me the little book with that story in it. It was written by a fellow out in Yakima, Washington. I remember him. He went around with our party pretty near all day, everywhere we went. Right good story, too — well written up."

"And say," he continued enthusiastically, "you know I read that little book almost through on the train one day. You remember that play in there — written up in the mountains about those mountain people and the things they did? I liked that a lot. It sure is remarkable what high-school students are doing in journalism and literary lines nowadays. Why, some of that stuff in that little book is better than what regular authors can write! And the high-school work is getting better all the time, the way I see it."

While Mr. Rogers was talking, people were beginning to come backstage, and Rogers was dragged off to talk to them one at a time. But we "stuck around," hoping to hear him say something else of unusual interest. We were rewarded.

Rogers was talking in a friendly way with one man when I heard him say, "I've got a lot of sympathy for this part of the country, and I've got a lot of faith in it. The general impression seems to be that Florida is on the blink, but folks that say that — shucks, they're cuckoo!"

For a brief moment no one came up to talk, and Rogers saw us still standing there.

"That was Joe Tinker, the real estate man," he explained to us. "He's a good friend of mine. Yeah, I've been knowing him for years now — ever since he played on the Cubs."

Soon after that the rest of his party gathered around. They went down the stairs to the door, and the famous Will Rogers strode out into the night.

—Senior High School, Orlando, Florida

Practice 13

1. Interview a teacher of chemistry, biology, Latin, physical education, history, English, physics, or another subject on the value of his subject to boys and girls. Write the story of the interview.

2. Interview a visitor to the school, a distinguished citizen of your town or city, or an unusual visitor in your community. Write the story of the interview.

Humor

The poorest humor column is the one made up of jokes which the humor editor copies without securing permission or giving credit in the usual form. A good editor realizes that there is plenty of humor in the school, catches some of it, and sets it down in his column along with witty remarks, bits of exaggeration and understatement, incongruities, unexpected turns, ludicrous similes and metaphors, anticlimaxes, and word play. Because of his good sense and kindliness he admits to the column nothing that will hurt a student or teacher.

BOLONEY[1]

By Paul Peterson

NOTICE: This column contains nothing but pure U. S. inspected Boloney sausage, and a small amount of apple sauce.

— *Board of Health*

— o —

WE have been studying magnetism in physics class. One day a member of the class mentioned the fact that passing a certain girl will always give him a distinct electric shock, and inquired if this was due to magnetism. The explanation was simple: Everything she wears is charged.

— o —

A fellow whom I admire
Is this man William Borah.
He makes the candidates show
Just where they stand, begorrah!

— o —

Dan Rauenzar remarks that it is rather a slam on the medical profession to speak the names of these Wa-Hi students together: Doctor — Fillmore — Graves.

[1] Winner of first prize in a national Quill and Scroll contest. Reprinted by permission from *Best Creative Work in American High Schools.*

Have you ever thought that — every time you put a dollar bill in your pocket, you double it?

— o —

Can it be possible that we have cannibals in this vicinity? Ad in local paper reads: "Wanted — Young woman for cooking. Will pay forty dollars."

— o —

HEARD ON THE RADIO

You have just listened to a talk by Professor Cractbrayne on his latest invention — the emotimeter. Whiteman's band will now play "Forget It."

— o —

If we could tune in on Station STYX we might get a program similar to this:

Weather Report.....Noah
Waterloo Blues.....Napoleon's Band
Good Roads Talk.....Julius Cæsar
Violin Solo, "The Burning of Rome".....Nero
"How I Brought Down the House"....Samson
Experience of the First Lady Barber....Delilah

— o —

In spite of reports to the contrary, Lindbergh is still flying. You simply can't keep a good man down.

— o —

Of all the fakers that we know,
  There's one you must beware —
The psychoanalyst who tries
  To lure you to his lair.
For while he talks with words profound
  And solemn, mystic look,
He's thinking how to get the cash
  That's in your pocket book.

— o —

Paradoxical as it may seem, in Tacoma one sees the Sound and hears the Sea.

—Walla Walla (Washington) High School

— o —

LAUGHLETS

Would-be-Poet (junior class): I put my whole mind in this verse.
Miss Webster: Evidently. I see it's blank verse.

— o —

Lost: An umbrella by a man with six bent ribs and an ivory dome.

—Albert Lea (Minnesota) High School

THE PREREQUISITES OF A GOOD REPORTER ARE:
1. A NOSE FOR NEWS.
2. AN EAR FOR RUMORS.
3. ANOTHER EAR FOR A PENCIL.
SOME FINE HOSS-FLESH IS IN FOR TOUGH GRUELING NOW THAT THE GIRLS' RIDING CLUB IS UNDER WAY!
EXAMS
IGNORANCE IS BLISS.... BUT NOT FOR LONG!
ROHHS PICKS OUT HER TALENTED SONS AND STARTS THEM ON THEIR VOCATIONS. THE SELF-GOVERNMENT SYSTEM SHOULD BRING TO LIGHT MANY PROMISING YOUNG POLICEMEN!
IT'S MARVELOUS HOW THE DEBATING TEAM STICKS TO-GETHER IN SPITE OF ITS DAILY TONGUE WARS.
STERN '29

Jesse Stern in the *Domino*, Richmond Hill (New York) High School

SNAPSHOTS

Our second annual field day has been held and is now a thing of the past, but in the minds of the spectators it will live forever. The admission was ten cents, but it was worth ten dollars. Suffice it to say that those of us who went to the games with the sole intention of getting a good laugh at the expense of the teachers — if there were any inspired with this criminal intent — were pleasantly, or shall we say sadly, disappointed.

The feature event of the day, and the one which brought out the most spectators, and caused the most cheering, was, of course, the 120-yard dash open only to the respected members of the faculty. Over twenty of our fame-hungry teachers responded to the call, and practiced faithfully for the event. Not in the gym, of course, for what teacher would display his sturdy build and bare shanks to the rude eyes of the schoolboy, but

> "Between the dark and the daylight,
> When no one was in sight,
> Huge and lumbering figures
> Rushed by and into the night."

The figures were those of a few of our teachers. And the fast time in which they ran the 120-yard handicap proved the effectiveness of this practice. To hold such a run weekly or monthly would be a good thing for the pedagogues. Then they would have to keep in condition all the time, and we would not have so many stout people around the building.

Practice 14

Have you seen something humorous in or about school? Write it up for the Snapshot column. If you picture what you saw, your readers will laugh too.

Editorial

Editorials too often are vague and general treatments of hackneyed topics and too seldom get down to definite information, specific constructive suggestion, or a real issue. Don't think of

editorials as bitter medicine which the pupils must swallow; if you do, the pupils will get their revenge by skipping the editorial page. Don't tell the woes of the editorial staff or lament that the school spirit of the "old days" has gone forever. These are boresome ancient tunes.

Grudges

Scientists, by actual brutal observation, have noticed that an elephant will hold a grudge forever. Feed him trick peanuts as a boy, and he will recognize and remember you as an old man with a long white beard, and, if he gets a chance, will squirt water all over you with his trunk.

We resemble other animals in enough ways, without adding to the list by acting like an elephant and keeping a grudge for years. Arguments weren't made to last forever. The only good in them is the temporary enjoyment while arguing, and the lasting enjoyment when settling it.

We are more civilized than the hillybillies of Kentucky who keep up their family feuds for generations, even when the cause of enmity has long been forgotten.

What is the good of holding a grudge against some one because he differs from you on a subject and doesn't hesitate to say so? Is that a sufficient reason for you to hold up your head and look past your opponent when you meet him in the hall? You only make yourself look foolish and snobbish.

He who can not find some excuse to make up with a friend after a little tiff is an unsociable person indeed. The quicker you get on good terms the better, because every day widens the breach between you.

So let's act more like human beings and less like elephants, forgiving and forgetting all little spats we may have had with our friends in the past.

—*Lake reView*,
Lake View High School,
Chicago

Practice 15

Write an editorial for the school paper on clean-up week, school loyalty, school sanitation, student government, courtesy, wasted time, slang, the dictionary habit, thrift, ambition, the New Year, vandalism,

vulgarity, street-car rowdyism, lunch-room behavior, paper in the school yard and on the street, the Athletic Association, a school organization or club, the football team (or another team), concentration, the assembly, candidates, value of examinations, fads in dress, a new course of study, a new order of the Board of Education, a new rule or regulation, leisure time, building foundations, cheating, or another topic.

An Open Mind

The next worst thing to having no convictions is having hardened convictions, which have petrified. Sometimes the brain cell seems to set like concrete. To introduce a new thought requires a blasting operation.

The happiest people in the world are those who cultivate the virtue of open-mindedness. Any one who can pass the age of sixty and still have an open mind is a great man. An open mind is more to be admired and more to be desired than great riches. That is not an exaggeration. How painful it must be to go through life, suffering mental agony, because changes are made that require the bending or breaking of fixed convictions. Every sensible man is confirmed in the absolute truth of certain principles. No sensible man supposes that he has a monopoly on truth.

If there is such a thing as the fountain of youth, the source of this youth eternal is an open mind. I know many young-old people, and I observe one common mental characteristic—a mental reception room where ideas are received hospitably.

Make this your prayer—an open mind! Happiness and youth will be yours all the days of your life. Look forward, not backward, with an open mind.

—*The Oracle*,
Abington (Pennsylvania) High School

PRACTICE 16

1. Complete this letter for publication on the editorial page or write on another topic.

To the Editor:

May I suggest a few changes in the assemblies for the entertainment and instruction of the pupils.

2. Criticize the last number of the school newspaper. Or ex-

plain how to make the school paper brighter and better. Or discuss the benefits derived from a school paper.

Books for School Journalists

Hyde, Grant M.: *A Course in Journalistic Writing*
Harrington, H. F. and Harrington, Evaline: *The Newspaper Club*
Otto, William N.: *Journalism for High Schools*
Borah, Leo A.: *News Writing*
Harrington, H. F.: *Writing for Print*
Spencer, M. Lyle: *News Writing*
Bleyer, Willard G.: *Newspaper Writing and Editing*
Flint, L. N.: *News Writing in High School*
Harrington, H. F. and Frankenberg, T. T.: *Essentials of Journalism*
Huff, Bessie M.: *How to Publish a School Paper*
Dillon, Charles: *Journalism for High Schools*
Harrington, H. F.: *Typical Newspaper Stories*
Cunliffe, J. W. and Lomer, Gerhard R.: *Writing of Today*
Hyde, Grant M.: *Handbook for Newspaper Workers*

SCHOOL MAGAZINE

In addition to the school newspaper most large high schools publish a literary and art magazine containing, perhaps, short stories, poems, essays, a one-act play, humor, editorials, exchanges, pictures illustrating the stories and poems, other art work, and feature articles. Many small high schools combine these two publications and issue either a newspaper or a magazine containing both news and literary and art work.

For suggestions about writing essays, stories, and poetry, consult chapters VIII, XIV, and XV. Everything in the magazine should, of course, be original and representative of the school and should somehow reflect the spirit of the school. By writing sincerely and effectively about ideas, people, and happenings within their experience, pupils give a school magazine a pleasing literary style and local color.

STUDYING MAGAZINES

Practice 17

1. Name six weekly magazines, twelve monthlies, and one quarterly.
2. Classify these magazines under the headings: news and politics,

general reading, literature, drama, humor, religion, science, women's interests, political and social reform, technical journals (business, finance, medicine, law, education, agriculture).

3. Read and criticize the composition comparing two magazines. Point out the best and worst about it.

"MOTOR LIFE" AND THE "SATURDAY EVENING POST"

1. Points of comparison
2. Purpose of publication of the two magazines
3. Price, circulation, and class of readers appealed to
4. Illustrations
5. Advertisements
6. Articles

Motor Life and the *Saturday Evening Post* differ widely in purpose of publication, circulation, appeal, illustrations, advertisements, and articles.

The purpose of *Motor Life* is to give accurate and interesting information about the automobile world; that of the *Saturday Evening Post* is to give to the public good reading matter at a small price.

Hence we see that *Motor Life* at a cost of thirty-five cents per copy has a circulation among a motor-loving group of the public of about 15,000 copies per issue. The *Post* at a cost of five cents per copy has a circulation among a large, motley, and cosmopolitan group of people of approximately 2,000,000.

Motor Life is more profusely illustrated than the *Post*, and its art work and arrangement are superior to those of the *Post*. The cover, which is always in four colors, enhances the beauty of the magazine. The half-tones are thoughtfully placed throughout the whole, making it the more attractive. The *Post's* illustrations are less plentiful and, printed on a cheaper paper, show up to less advantage.

These two magazines have also their distinct advertising advantages. Because the *Post* reaches such a large and cosmopolitan public, advertisements placed in it are valuable to almost all advertisers. The cost of space, however, must also be considered — a back cover page in the *Post* averaging about $15,000 for one insertion. *Motor Life*, although it has a comparatively small circulation, is valuable as a medium to certain manufacturers. Since it reaches people interested in automobiles, manufacturers of motor cars and their accessories find this just the medium to satisfy their needs. A page here costs only about $1,000 per issue.

The articles in *Motor Life* discuss topics of special interest to motorists: latest models of cars, automobile inventions, repairs, highways, driving, touring, legislation, insurance, and accessories. The *Saturday Evening*

Post publishes many stories, a fair proportion of which deal with business or politics. A good serial story, "More Precious than Rubies," recently published in the *Post*, illustrates the type which that magazine carries. It tells of happenings in America and France, and gives considerable information about the jewelry business. The *Post* has also instructive business articles by men who are prominent in the affairs of the country, and editorials on a wide range of topics. The editor, George H. Lorimer, a business man of the best American type, has instilled a high moral tone into this popular weekly.—PUPIL'S THEME

PRACTICE 18

Write or speak on topics 1, 2, and 3, on 4 or 5, and on one other topic:

1. Report on *Collier's Weekly, National Geographic, Scholastic, Literary Digest, Review of Reviews, World's Work, Youth's Companion, St. Nicholas, Popular Mechanics, Good Housekeeping, American, Country Gentleman, Scientific American, Century, Scribner's, Harper's, Pictorial Review, Ladies' Home Journal, Outlook, Boy's Life, House Beautiful, Bookman, Forum, Nature Magazine, Time, Atlantic Monthly, North American Review*, or another worth-while magazine. Use these topics: purpose, class of readers appealed to, price, circulation, illustrations, advertisements, articles (fiction, special articles, current events, criticism, poetry), reason for success.
2. Comparison of two magazines.
3. In a brief speech convince the pupils that they should subscribe for the *Literary Digest* or another magazine.
4. Reproduction of a magazine article.
5. What I learned from a magazine article.
6. My favorite magazine.
7. Educational value of magazines.
8. Significance of names of magazines — *World's Work, Saturday Evening Post, Vogue, Popular Mechanics, Life, Review of Reviews, Outlook, Literary Digest, System.*

CLASS PAPER

A class paper is less ambitious and expensive than the school paper. Copies may be run off on the mimeograph, or the paper may be read aloud in class or the assembly and posted on the bulletin board or placed in the library. Commonly the editorial staff serves for just one issue. The class may decide what depart-

ments to include and select three, four, or five editors-in-chief, who then choose in turn their assistant editors. Every pupil should have a place on one of the editorial staffs.

PRACTICE 19

1. Decide on a name and the departments to be included, select editors, and publish a paper. Let the class artist prepare the cover and illustrations.

2. After reading the first page of the American Speech Week number of the *Central Tom Thumb Times*, prepare a class paper for a special purpose or occasion: speech week, clean-up week, courtesy week, value of a high-school education, athletics, good school citizenship, radio, Arbor Day, Christmas, Lincoln's Birthday, or Washington's Birthday.

CLASSBOOK

How Prepared

In preparing a classbook, each pupil writes a chapter on some subtopic of the large subject chosen by the class. Editors, elected or appointed, coöperate with the teacher in planning, supervising, and criticizing. The completed book may be prepared in a day and put aside when it has served its purpose, or it may be the work of a half-term and give evidence of the collection of material from books, magazines, and people, of systematic class planning, of careful writing, and of thorough revision. A preface, illustrations, and a cover design make this term book more attractive. The typewritten or pen-written book, either bound or placed in a spring-back magazine holder, may be added to the school library.

Uniformity

After the broad subject has been decided upon and a subtopic selected by each pupil or assigned to each, the class may work out a uniform outline to be used in every chapter, and decide just how the work is to be arranged, how the source of information taken from a book or magazine is to be indicated, and what topics are to be treated in the preface. For example, one class preparing a book on vocations decided that each pupil should write on these

AMERICAN SPEECH WEEK NUMBER

CENTRAL TOM THUMB TIMES

PUBLISHED BY 12A ENGLISH CLASS

Editors

Deborah Evans, *Editor-in-Chief*
Leon Parry
Kathryn England
George Swenson
Charles Hartwell

The first Better Speech Week was held in the Eastern District High School, Brooklyn, in 1915. Since that time the movement has swept the country. This year American Speech Week will be observed from Maine to California.

Central's slogan is: *Be a patriot. Speak English.* A real patriot is proud of his country and its language. Our watchwords are *audibility, grammar, freedom from dialect.* To speak in a mumbling, lazy, indistinct manner is discourteous and annoying. Grammatical errors indicate lack of education. Dialect is "fifty-fifty" English—a mixture of English with Italian, Russian, German, or some other language.

He May Recover

"O doctor, tell me quick and clear;
I must know why I feel so queer."
The doctor spoke this sad refrain:
"Bad English germs are on your brain."

Slang

Slang is like salt—a pinch is good;
A heaping handful spoils the food.

Every Monday Morning

March straight up to the teacher's desk;
Stand firmly on both feet;
Look bravely at your fellow-men;
"Hands off" that dear front seat.

Which Do You Say?

Yeh, yep, yuh, uh-huh, or *yes.*
Seazem, or *sees him.*
Me'n you, or *you and I.*
Movin' pitchers, or *moving pictures.*
Ancha got ya homework done? or
Haven't you done your homework?
He ain't got no money, or
He hasn't any money.
Wy doncha tellim so? or
Why don't you tell him so?
Where'd yuh git dat? or
Where did you get that?
Whereja go ta? or
Where did you go to?
You orta seenim, or
You ought to have seen him.

Stop! Look! Listen!

Stop using slang.
Look out for mistakes.
Listen for good English.

Let there be no traitor to the English language.

Are you a glutton who swallows the last syllable of every word?

Are you afflicted with the *this-here* and *that-there* disease?

topics: (1) work, (2) opportunities in the field, (3) remuneration, (4) preparation, (5) qualities of a successful worker, (6) advantages and disadvantages of the occupation. Topics considered but rejected were the effect of the occupation upon a person, opportunities for service to the community, methods of entering occupation, and opinions of those in it. The class decided that the first falls under (6); the second, under (2); the third, under (4); and the fourth, probably under (6). The class voted also to have two introductory chapters on the topics, "How to Choose a Vocation" and "How to Succeed in a Vocation."

VOCATIONS

1. Accountancy. 2. Advertising. 3. Agriculture. 4. Architecture. 5. Army. 6. Authorship. 7. Aviation. 8. Biology. 9. Banking. 10. Carpentry. 11. Ceramics. 12. Chemical engineering. 13. Chemistry. 14. Civil engineering. 15. Civil service. 16. Commerce. 17. Costume designing. 18. Dentistry. 19. Domestic science. 20. Electrical engineering. 21. Electrician. 22. Filing. 23. Foreign service. 24. Forestry. 25. Horticulture. 26. Industrial engineering. 27. Insurance. 28. Journalism. 29. Landscape gardening. 30. Law. 31. Librarian. 32. Literature. 33. Machinery. 34. Manufacturing. 35. Marine engineering. 36. Mechanical engineering. 37. Medicine. 38. Merchant. 39. Metallurgical engineering. 40. Mining engineering. 41. Music. 42. Nursing. 43. Optician (optometry). 44. Oratory. 45. Osteopathy. 46. Painting. 47. Pharmacy. 48. Photography. 49. Plumbing. 50. Private secretary. 51. Railroading. 52. Real estate. 53. Salesmanship. 54. Sanitary engineering. 55. Social service. 56. Stenography and typewriting. 57. Teaching. 58. Theology. 59. Truck gardening. 60. Veterinary surgery. 61. Wireless.

Speaking before Writing

As you gather material for your chapter of the term book, get ready to speak to the class on the subject. After your speech jot down every criticism of the teacher or a pupil and think how you can make the written chapter better than the oral one. Before writing, ask yourself these questions: (1) Do I thoroughly understand my subject? (2) Can I secure additional specific information from people or books? (3) Did I use in my speech any facts,

figures, quotations, or illustrations that are off the subject? (4) Were the ideas in each paragraph sensibly arranged? (5) What was worst about my speech?

ELECTRICAL ENGINEERING

Bibliography

1. *Engineering as a Profession*—McCullough
2. *Profitable Vocations for Boys*—Weaver
3. *Vocational Guidance for the Professions*
4. *Occupations*—Gowin and Wheatley
5. *Engineering as a Career*—Prominent Engineers

Work of an electrical engineer. In treating the different branches of engineering, it is difficult to keep the subjects from overlapping. Thus, electrical engineering and mechanical engineering are two distinct branches of the profession, but an electrical engineer must have for a background a knowledge of mechanical engineering, and a mechanical engineer must be familiar with the work of the electrical engineer. But there are certain kinds of work which distinctly call for the services of an electrical engineer. Any work which deals with the design, manufacture, installation, or operation of electrical machinery comes under the supervision of an electrical engineer. He also supervises the construction and operation of electric railroads and traction lines, electric light plants, and telegraph and telephone lines.

Opportunities in the field. The work of an electrical engineer is extensive and varied. If a man has any technical ability, he can secure a position in some one of these various branches soon after his graduation. If one is lucky enough to graduate in a busy season when engineers are in great demand, one can often secure a good position before graduation. There are some who say that the field is greatly overcrowded, but they are mistaken. The market is flooded with draftsmen and electricians who pose as electrical engineers, but the demand for well-trained engineers, men who have the theory to back up their practical knowledge, is still greater than the supply.

There is another possibility which must be considered; namely, invention. If a boy has inventive genius or originality, the engineering profession is the place for him. Great progress in dealing with electricity has been made in the last twenty years, and it is not unreasonable to suppose that still greater progress will be made in the next decade. Naturally, it will be the electrical engineers, those men who are confronted with the problems of electricity in their daily work, who by their inventions and discoveries will make this progress possible.

Remuneration. There is a rather prevalent opinion that engineering is one of the best-paid professions. If you are intending to study engineering because you think that it is the most profitable profession to enter, you had better abandon the idea right here. In common with most of the other professions, there are great prizes to be had at the top of the ladder. Several years ago the wages of electrical engineers who had just graduated were from $90 to $100 a month. Of course, their wages have risen since that time in proportion to the increase in the salaries of other professions. The fact that the wages for men of little experience are low is accounted for when you consider that many of the graduates are willing to work for a very low wage in order to secure the necessary experience. As a man grows older and secures some experience, his salary is increased in proportion to his ability. Many engineers, after they have had ten or fifteen years' experience, enter business for themselves and become contractors or consulting engineers. When one reaches this stage, the remuneration is very high. Prominent consulting engineers charge as high as $500 for a single day's work.

Preparation. In preparing for the profession of electrical engineering, a college course is absolutely essential. For admission to almost any engineering school the following high-school subjects are prerequisite: English (3), foreign language (3), history (1), mathematics (4), electives (4). In addition some colleges require one year of chemistry. If a four-year course is pursued in college, the student must resign himself to four years of good hard work. Many colleges do not consider four years a long enough time in which to master all the branches of the profession; so they have established five- and six-year courses. At any rate, a boy who is preparing for the engineering profession must not go to college with the idea of enjoying himself exclusively, for he will soon find out that engineering schools were established for workers.

Qualities of a successful electrical engineer. A boy can find out in high school whether he has one of the qualities which a successful engineer should possess. If he has more than ordinary difficulty in mastering his high-school physics or mathematics, he may as well abandon the idea of ever becoming a good engineer. The first quality which a successful engineer should have is a liking for physics and mathematics. Other qualities which he should possess are close observation, sound judgment, mechanical ingenuity, and ability to handle men. If a man has these qualities together with a good stock of common sense, he can be sure that he will make a successful engineer.

Advantages and disadvantages of the profession. That the remuneration is not high when the extensive preparation required is taken into consideration has been made clear. Another disadvantage is the fact that very often it is impossible for an electrical engineer to secure a steady position.

He is employed to install certain electrical machinery; and when this piece of work is finished, his services are no longer required. Because of this fact many very competent engineers are never able to secure steady positions and spend their entire lives job-hunting. But in spite of these disadvantages, if a boy has a real liking for constructive work, if he is mentally alert, accurate, trustworthy, and industrious, he can be sure of at least moderate success in any branch of the engineering profession.

Some of the advantages of the profession have been mentioned. Nevertheless there is one important advantage which I think ought to be brought out—that is, the nature and agreeableness of the work itself. An electrical engineer does not have to sit in an office all day poring over a list of figures or doing some other equally monotonous work. He is right out where the actual work is being done; he can see his work grow under his own eyes and can acquire a real love for his work.

Practice 20

The class may plan and write a classbook on vocations, birds, sports, health, thrift, our city or community, our school, colleges, home, industries, how articles are manufactured, country life, better English, better speech, the airplane, safety first, newspapers, magazines, travel, labor and capital, textiles, favorite books, contemporary poets, novelists, short-story writers, dramatists, essayists, orators, statesmen, captains of industry, the greatest living Americans, experiences in school or out of school, our state, our country, or American problems.

CLASSBOOK ON SPORTS

SUGGESTED UNIFORM OUTLINE

I. Brief explanation or description of the sport discussed
II. History, popularity, and appeal of the sport
III. Physical and mental qualifications needed to excel in the sport
IV. Comparison with other sports—exercise, fresh air, alertness, concentration, fun, strengthening vital muscles, danger of injury or overdoing
V. Chief values

1. Baseball. 2. Basketball. 3. Bicycling. 4. Billiards. 5. Bowling. 6. Boxing. 7. Canoeing. 8. Coasting. 9. Cricket. 10. Croquet. 11. Dancing. 12. Football. 13. Wrestling. 14. Golf. 15. Handball. 16. Hiking. 17. Hockey. 18. Hurdling. 19. Jumping. 20. Mountain climbing. 21. Pole vaulting. 22. Polo. 23. Rowing. 24. Running. 25. Skating. 26. Skiing. 27. Snowshoeing. 28. Swimming. 29. Ten-

nis. 30. Tobogganing. 31. Hunting. 32. Fishing. 33. Lacrosse. 34. Soccer. 35. Volley ball. 36. Boat racing. 37. Yacht racing. 38. Chess. 39. Checkers. 40. Aviation.

WHO'S WHO

Most classes enjoy publishing a "Who's Who." The following chapter from such a volume of brief autobiographies suggests topics for a uniform outline.

ALICE LOUISE WILSON

Birth. Long Island City, New York, November 26, 1914.

Residence. 6 Ascan Avenue, Forest Hills, New York.

Description. My hair is that indefinite shade known in the vernacular as "mud-gutter blond." It is straight, and, of course, bobbed. My eyes are "cat's" eyes, their color being green. The feature behind which all others fade into insignificance, however, is my extremely prominent nose.

Schools attended. Saint Joseph's School, Roxbury, Massachusetts, 6 years; Academy of Saint Joseph, Brentwood, Long Island, 1 year; Newtown High School, 3 years.

Activities. Arista; XYZ Club, treasurer; Lantern staff; winning hockey team, captain; Biology Club.

Favorite study. Of all the subjects I have studied in high school I consider English my favorite.

Favorite amusement. My favorite, although far from frequent, amusement is automobile riding. No matter if the car is only a Ford, no matter how rough the road, no matter what the weather, I can imagine nothing more exhilarating than feeling the breeze swish the hair back from my face as the car bumps or glides by swaying fields of corn or snow-blanketed trees and once-green pastures.

Favorite author. My idea of my favorite author is very indefinite. I like Tarkington for comedies, Gene Stratton Porter for nature studies, Winston Churchill for historical novels, and Hilda Conkling for sweet, simple poetry.

Something I do fairly well. The something I do fairly well is extremely hard to find. I think, however, I sew fairly well. This I do not attribute to any intelligence or skill of my own. It is purely luck. My mother, who follows strictly one pattern, is quite upset when I use any number ranging from two to six—the collar of one, the cuffs of another, the waist of another—filling in the missing parts with newspaper patterns created after some fastidious notions of my own. I am quite lucky in having them go together in any form or fashion at all.

Most interesting experience. I consider my most interesting experience the sight of the city of Boston after a molasses flood. One day a large molasses tank, down by the river, burst. The sticky fluid, of course, flooded the streets, carrying automobiles, horses and wagons, men and women, before it. Some met a sweet and sticky death. A few days after the flood I visited the city. The houses near which the molasses wended its slow and sticky way were all "high-water" marked, the lower portion

Times Wide World

A Potato Race

(almost three-fourths) a glossy brown, while above, divided by a distinct line, was the comparatively pale paint of the houses. It was indeed a strange and rare sight.

Plans after leaving high school. After I leave Newtown I intend to go to New Rochelle College, where I shall major in English and minor in mathematics. If, after four years of college work, I have learned a little more English than I know at present, I have a vague idea of teaching it.

ADVERTISING

Classified Advertising

A person who is looking for work naturally turns to the Help Wanted column in the newspaper; one who wishes to buy a house or second-hand car reads carefully the For Sale column. Hence a

classified advertisement should be just a concise statement of facts.

Lost

LOST—Boston bull, brindle, white markings, screw tail, bat ears; reward. Stanley, 501 West 178th St.

For Sale

SURROUNDED by handsome old trees and retired from the road on a hill, 7-room cottage, overlooking beautiful little river; old well, broad stepping stones, quaint terraces, barn, chicken houses and garage, shrubbery and fruit; approach over good State road; four miles from village; $5,000; 70 minutes from New York; express service; country club, bathing beach. Mrs. R. W. Huller, Westport, Conn. Tel. 1226.

ABSOLUTE sacrifice, furnishings private residence; mahogany baby grand, like new; floor lamps, library lamp, oriental rugs large and small; mahogany gateleg table, 6 Windsor chairs, dinner wagon, serving table, tilting table, easy chairs, mirrors, ivory bedroom set, bookcase and secretary, bed pillows, &c. 72½ Irving Place, near East 19th St.

AUTOMOBILES

STUDEBAKER President sedan, 1927, fully equipped, wire wheels, extra wheels, 6 cord tires, rear stop signal, bumper, rear vision mirror, excellent mechanical condition; mileage 4,000; liberal time payments. Circle 0562.

Practice 21

1. Your family or the family of a friend are moving to another city or town. Write advertisements to sell (1) the house, (2) the furnishings, (3) an automobile, a bicycle, or a radio set.

2. Your cat or dog is lost. Write the advertisement for the Lost and Found column. Make it easy to identify your pet.

3. Advertise a lost watch or other piece of jewelry.

4. You have just completed your education. Write about yourself for the Situations Wanted column.

5. Paste in your notebook six good classified advertisements. Why did you select each?

Display Advertising

The display advertisement must first attract attention, for money spent on advertising is wasted if nobody sees the advertisement. Headlines, illustrations, contrast, borders, and large type are devices for attracting attention. By suggesting or arguing, the advertisement should also arouse desire and persuade to buy.

Practice 22

1. Clip the ten best advertisements from a magazine or newspaper and paste them in your notebook or scrapbook. Justify your selection of each advertisement by answering these questions about it:

(1) Does it mention cost? Quality? A special reduction? Benefit to the purchaser (health, economy of time, knowledge, pleasure, progress)?
(2) Does it make use of colors? Contrast? Borders? Large type?
(3) Is it illustrated? Does the illustration suggest action? Is it artistic? Does it catch the attention? Does it attract attention but not to the article advertised?
(4) Is it cleverly phrased? Has it a striking headline, trade name, or trade-mark?
(5) Does it argue or suggest? Is it conservative? Does it overstate?
(6) Has it humorous touches?
(7) Will you remember the advertisement and the article advertised? Why?

2. Prepare a poster or a newspaper advertisement of a club meeting, game, debate, public lecture, play, school paper, concert, speaking contest, book, magazine, newspaper, fountain pen, baseball, or other article.

3. You are on the advertising staff of the school paper and have sold a page advertisement to a local merchant. Prepare an advertisement for him.

PROOF READING

Almost every one at some time has printing done—the school paper, a program, a booklet, an article or story, or a window card. The manuscript sent to the printer is called copy. The proof, a first printing, is sent to the writer for corrections.

In reading proof, the copyholder reads the manuscript, telling the punctuation, capitalization, and paragraphing; the proof reader places in the margin a set of symbols to indicate the corrections to be made. He also indicates where in the line the error is. He, for example, draws a diagonal line through a wrong letter or punctuation mark or underscores it, and puts a caret where something is to be inserted. Successive proof marks are arranged in the order of the errors and separated by diagonal lines: — ⊙/ tr /#. Other directions to the printer are circled or marked *To the printer.*

Proof Reader's Marks

δ	Delete. Leave out.
#	Leave a space.
√ √ √ or *eq #*	Equalize the spacing of the line.
⁀	Don't leave a space.
w.f.	Wrong font. Type of wrong size or style has been used.
¶	Begin a paragraph here.
No ¶	Don't begin a paragraph.
□	Indent.
[	Move to the left.
]	Move to the right.
⌐	Raise.
⌙	Lower.
×	A broken or imperfect type.
⌊	A lead spacer shows between words.
=	Straighten the line.
‖	Straighten the margin.
tr	Transpose the letters or words as indicated.
ϑ	Letter upside down.
.... or *stet*	Don't make the correction indicated. The proof is correct.
out— see copy	Words have been omitted from the copy.
≡ or *caps*	Use capitals.
= or *s.c.*	Use small capitals.
l.c.	Lower case. Use small letters.
rom	Use roman type.

Brooklyn Tech Holds Football Team to Tie

Captains Hofer and Desmond Star in Game

The gridiron teams of Brooklyn Tech and Richmond hill clashed at Dexter Park on Saturday, October 13. The Red and Gray representatives had to satisfied with a scoreless tie, which in reality was a moral victory for Tech, as the game was the visitors first of the season.

Captain Hofer's cohorts could not show supremacy till the closing minutes of the final quarter, and then a penalty materially aided in the prevention of a touchdown.

A drive had been started from the home team's 35 yard line, and by means of line plunges by Hofer, Fuchs, and Brenner and a 30-yard forward from Brenner to Mobius, the ball was advanced to Tech's 15-yard white strip.

As there were only about two minutes of play left, the Richmond rooters cheered for touchdown. The threat was averted by Tech, however, for, aided by a 5-yard penalty ~~meted~~ on the Hillies Captain Desmond's teammates successfully held for downs.

In addition to this brief excitement, the other features of the contest were: The brilliant punting of Fuchs and Maas, with Fuhs having a slight edge, the all-around playing of the opposing captains, Hofer and Desmond, and beautiful falling catches of ~~of~~ forward passes, one by Mobius and the other by Dougherty. Cooper also played well for Richmond Hill, but he was forced to leave the game in the first quarter ~~due to~~ an injury to his nose.

——— or *ital* Use italic type.

~~~ or *bold* Use boldface type.

∧ Insert.

= Insert a hyphen.

⊙ Insert a period.

√' Insert an apostrophe.

√"√" Insert quotation marks.

center Place in the center of the page.

Qy or ? These marks are used by the printer to ask the writer whether his date, fact, punctuation, or spelling is correct.

Practice 23

1. Explain the printer's symbols in the corrected proof on page 283.
2. Copy the selection, making every correction indicated.

Practice 24

What errors are there in the following proof? How would you make clear to the printer every change to be made?

How straingely in ear nest you are!" exclaimed Phoebe, looking At him with surprise and perplexity; half alarmed and partly inclined to laugh. "You talk of the lunacy of the Pyncheon's; Is it contageous?" I understand you! said the artist, colouring and laughing. "I beleive I am a little mad. this subject has taken hold of my **mind** with the greatest tenacity of clutch since I have lodged *in* yonder old gable.

As one method of throwing it off I have ptu an incident of the Pyncheon famly histry, with which I happen to be acquanted, into the form of a legend, and mean to publish it in a magazine" Do you write for the magazines, Inquired Phoebe.
~~~

How to Write a Biography

CHAPTER XII

NARRATION

Why Study Narration?

Have you ever had a thrilling experience and after telling it to a group found them unimpressed? Have you laughed until your sides hurt at a clown or a comedy and called forth only smiles by your account? Then, perhaps, another set the group laughing uproariously at something not half so funny or made their hair stand on end with an account of an exploit not so exciting as yours. The difficulty with your story-telling was that the group didn't see the exploit, clown, or comedy as you saw it. As a story-teller you were a failure.

What Narration Is

A narrative is a succession of events, usually arranged in the order in which they happened. Just as a moving-picture producer shows us happenings on the screen, so the narrative writer aims by means of words to make the reader an eyewitness of the events. Narratives commonly contain descriptive and explanatory sentences, and sometimes brief arguments or informal debates. If in a story the author pictures persons or places, he is using description; if he tells why the hero does not take advantage of his opportunity to secure vengeance, he is explaining.

Kinds of Narratives

Narration is a broad term including biography, history, drama, novel, romance, short story, narrative poetry, anecdote, and incident. A narrative may be a series of disconnected happenings, an incident carefully told, or a story with a plot. When you are in camp, at the seashore, or on a trip, father and mother and your pals enjoy letters that look like extracts from your diary, because they are keenly interested in you and everything you do. To

write a narrative that will entertain strangers, however, one needs to select, arrange, and tell skillfully. Composition means putting together connected ideas.

Biography

Biographies vary in length from a single paragraph to ten or more thick volumes. Because modern biographies are specific, vivid, lively, and vital, they are as entertaining as novels.

Example:

IF ORVILLE WRIGHT HAD BEEN DISCOURAGED[1]

Striving from boyhood to make an airplane, Orville Wright, with his brother Wilbur, reached the threshold of success—then was jeered and snubbed, and when the two tried to do the big patriotic thing, they were insulted.

Born in Dayton, Ohio, sons of a bishop, they were inspired by a toy helicopter and vainly tried to make a flying machine. They went through college, invented a safety brake for bicycles, and began the manufacture of "wheels"—but they did not forget the airplane idea.

Studying and experimenting for four years more, they made a machine that would fly, but would not carry any one. Two years later they could make grasshopperlike flights in it, and in another year Wilbur, on December 17, 1903, flew for fifty-nine seconds at Kitty Hawk, North Carolina.

Returning home, they tried to give an exhibition. There was not sufficient wind the first day, the motor went wrong the second, and the crowds smiled disparagingly. Another year of effort, and the machine flew twelve miles, carrying an operator.

The bicycle business had dwindled and funds were low. Father sold his farm and sister Katherine gave all her savings to help. Patriotism called, and the boys offered the invention as a gift to the United States Government. Their first letter was not answered. The reply to the second called them a couple of cranks.

Charles R. Flint of New York loaned them $10,000. Wilbur went to France. The French called him the "Yankee bluffer," saw him fly, then named him the "bird man," and he sold the French rights to the machine for $100,000. The Italian rights brought $200,000.

The United States wanted a two-passenger machine. Orville perfected one. In the trial flight the propeller failed to operate properly and the passenger was killed and Orville injured in the crash.

The United States became interested; the brothers began to make

[1] Reprinted by permission of the *New York World*.

airplanes and won international fame. Then Wilbur died and Orville had to continue alone.

Last December Orville was honored in a nation-wide celebration commemorating the twenty-fifth anniversary of the first flight of the Wright airplane.

Practice 1

Using the tabloid biography of Orville Wright as a model, write on "If Robert E. Peary had been discouraged." For Robert E. Peary you may substitute Booth Tarkington, Mark Twain, Eugene O'Neill, Abraham Lincoln, George Washington, Robert E. Lee, William H. Taft, Samuel Gompers, Alfred E. Smith, Herbert Hoover, Vilhjalmur Stefansson, Maude Adams, Jane Addams, George W. Goethals, David Belasco, Edward M. Statler, Charles E. Hughes, Julia Marlowe, Daniel Boone, Sir Walter Scott, Louis Pasteur, Ludwig van Beethoven, Tolstoy, Florence Nightingale, Benjamin Franklin, Nathaniel Hawthorne, Jacob Riis, David Livingstone, Joan of Arc, Galileo, Charles A. Lindbergh, Napoleon Bonaparte, Julius Cæsar, Benito Mussolini, Roald Amundsen, Richard E. Byrd, John J. Pershing.

How to Tell an Experience

1. In the introduction answer the questions, "Who?" "When?" "Where?" and "What?" and by introducing a struggle or complication try to arouse interest or excite curiosity. Waste no time in getting the story under way.

2. Then tell in the time order what happened. The keynote of narration is action.

3. Keep the point, exciting moment, climax, or surprise till near the end.

4. Conclude briefly, or omit the conclusion.

5. Add life to the narrative by using the exact words of the speakers. Indirect discourse is tiresome. Avoid, however, repeating *he said*. Either search for a word that tells how the person spoke—*whispered, shrieked, hissed, crooned, cried, asserted, protested, declared, contended, roared, argued, insisted, blurted out, shouted, stammered, maintained,* or *muttered,* for example—or if the introductory words are not needed to make clear who the speaker is, omit them.

6. Picture the characters and places and let the reader know the

feelings of the characters. Place the events before the reader as he would have seen them had he been present.

7. Make the story move swiftly. Boil down. Cross out words, phrases, and sentences not necessary to picture the setting and actors, characterize the actors, or advance the action. Omit the obvious and unnecessary. Readers expect something to happen. If you are writing on "Landing a Big Fish," do not tell that you got up, washed your face, combed your hair, and ate breakfast. Tell very briefly, or not at all, about riding to the lake, procuring bait, hiring a boat, and rowing to the east end of the lake, unless something unusual happened. When you reach the climax, however, tell every detail.

8. Choose the accurate, specific, suggestive, picture-making words of lively conversation, not vague, general, abstract, bookish ones. *Food, a girl, my friend,* and *a boy* are not half so interesting as *roast leg of lamb and fresh green peas, ice cream and angel food, wee Willie Brooks,* or *Andy Leonard, nicknamed Old Gibraltar.* Use color and sound words and striking comparisons and contrasts.

Practice 2

1. Find ten substitutes for *said* not mentioned in suggestion 5.

2. *Go* is a general word; *run, walk, fly, scamper, waddle, hurry, stagger, lurch, dodge, swagger, limp, dance, crawl, race, flit, march, stalk, stride, slide, glide, roll, shoot, wander, pace up and down, ramble, stroll, saunter, straggle, gad, trudge, tramp, strut, bowl along, toddle, paddle, trot, prance, canter, amble, gallop, frisk, roam, prowl, plod, skate,* and *promenade* are more specific and call up vivid pictures. For each of the following general words write as many specific words as you can: *weapon, person, dog, tree, sound* (noun), *building, ask, get, work* (verb), *do, change, eat, contend.*

Practice 3

CRITICISM OF TWO THEMES

1. Is curiosity excited or interest aroused in each? How? What use of suspense is there? Does the introduction answer definitely the questions, "Who?" "When?" "Where?" "What?"

2. Has each a climax? What?

3. How long is the conclusion of each?

4. What use is made of direct discourse?

5. Have the writers pictured the actors or places of the incidents? What pictures do you get from the themes?

6. Would boiling down improve the themes? Why?

7. Does each paragraph deal with a separate part of the narrative? Prove.

8. Select well-chosen words and well-written phrases and sentences.

9. What is the chief merit and a defect of each?

1. FRIED FROGS' EGGS

Behind our house at Lake Placid stretched a small ridge, on the other side of which was a large basin-like hollow which brother Phil and I knew as the Old Pond. Here, when the snow melted, and the pond became a reality, came innumerable frogs and toads to sing "Welcome, Sweet Springtime." On the edge of the Old Pond we had built a sturdy pioneer's cabin and an outdoor fireplace, in which we were sometimes allowed to roast potatoes and make cornmeal mush.

One spring day, when I was about eight years old, Phil watched mother fry some eggs. Suddenly a beautiful expression, which always meant mischief, appeared on his face. With a sweet smile for mother he bounded to the door, beckoning mysteriously to me. Always ready to follow his lead, I soon joined him to hear the original proposal: "Come on, sis, let's get some frogs' eggs and fry 'em. Then we'll get Bob Wood to try 'em first. If they don't make him sick, we'll fry some more and eat 'em ourselves."

Of course, I thought the idea wonderful, and we started for the pond. Phil made a fire, then went and "borrowed" one of mother's pie tins while I secured the frogs' eggs. As it turned out, I had the worst of the bargain. The log on which I was standing suddenly rolled over, throwing me headlong into the slimy water. A great experiment was to be made, however; so I paid no attention to my discomfort.

When the eggs were fried, they had a very unappetizing look; but, nothing daunted, we called to Bob and generously offered him the first taste. He looked at the dish displayed so temptingly, and said his mother didn't like him to eat eggs. We pleaded and threatened, but to no avail—he had suddenly become very anxious to obey his mother. Finally we lost patience. Phil then sat on Bob and I prepared to feed him the eggs. But our experiment was never completed, for the screams of the victim brought our mother to his rescue.

The rest of the episode is still too painful a memory for words, for

mother knew very well just how much a switch of wild cherry stings when applied with the proper degree of intensity.—PUPIL'S THEME

2. LITTLE CURIOSITY

Wherever there is a two-year-old boy, there is sure to be trouble. I know, for our family has been blessed (or shall I say cursed?) with one of these mischievous, but lovable, specimens of childhood.

Like all babies, being anxious to know the world and all that is therein, Carl investigates everything. My poor little sister has shed many tears when Carl has poked in her doll's eyes in order to see how it went to sleep. Dick, with all the rough authority that a boy has over a small brother, often loudly commands our little despot to relinquish the cherished bugle. Mother, on occasions when she misses curtain rods, knows that Carl is probably playing soldier with them. The cat suffers agonies when baby appears, for he knows that his tail will be pulled by Carl, who wishes to discover whether it is permanently attached. There is a saying that curiosity once killed a cat. Curiosity very nearly caused baby's downfall.

One day when he was searching through the pots and pans, Carl chanced upon a two-piece cake pan. This was one in which the center lifted out, leaving a pan with no bottom. Here was a piece of luck! How was it he had never seen it before? After having rolled it about the floor for a few minutes, little Curiosity decided that this sport was rather dull. Looking carefully around to be sure that mother's vigilant eye was relaxed, Carl placed the pan over his head. Next he went in search of a mirror, evidently wishing to see how this new headpiece became him. Soon he tired of this, too. What must have been his terror when he discovered that the pan refused to come off! Babe did the natural thing—he cried.

Mother, frantic with fear, ran to the scene. All her efforts to pull it off were in vain. She had despaired of ever getting the pan off by pulling, and was seriously considering taking the child to a tinsmith, when the bell rang. Carl, his natural curiosity conquering fear, ran to the door to see who it was. It proved to be the milkman, who after nearly killing himself with laughter used his strong hands, but to no avail. Meanwhile, a truck from Abraham and Straus's came with a package. It is to the ingenious mind of the driver that we owe mother's sanity and baby's head. Taking out a knife, he cut little slits into the inside of the pan. These he bent up, thereby making the opening wider. Mother thanked him profusely and sent him away with her blessing.—PUPIL'S THEME

PRACTICE 4

Using one of the following subjects or any other title, write an entertaining account of an experience of yours. When revising,

test your narrative by the eight rules. Don't embellish; tell the truth.

1. My most embarrassing moment. 2. I would have been a hero if—. 3. A curious, exciting, thrilling, amusing, or unpleasant experience. 4. A tragedy of childhood. 5. A close call. 6. My lucky day. 7. My unlucky day. 8. When I was cook. 9. A midnight adventure. 10. Too late. 11. The play that won the game. 12. Unprepared. 13. Locked out. 14. Why I almost believe in ghosts. 15. The haunted house. 16. Gypsies. 17. In the hands of the law. 18. A night in the woods. 19. A runaway. 20. Amateur doctoring. 21. Second best. 22. A

Courtesy of the German Tourist Information Office

A Mighty Ski Jump in the Bavarian Alps

punishment I deserved. 23. A rescue. 24. How I earned some money. 25. When mother was away. 26. What I saw on the way to school. 27. Excess ambition. 28. Life's darkest moment. 29. A narrow escape. 30. When the car broke down. 31. One dark night. 32. My pet aversion. 33. When the canoe upset. 34. A bear? 35. Groundhog (or rabbit) hunting. 36. Talk about burglars! 37. While reading a thrilling mystery. 38. A driving lesson. 39. A first experience—night in a tent, business venture, trout, dive, or the like.

Practice 5

Tell entertainingly of a thrilling moment, of a spectacular, unusual, or effective play in a game you have seen, or of five minutes of an exciting

game. Try to make your word picture as vivid as the snapshots of a mighty ski jump and of a football play (page 420).

Rapid Writing

The theme called "The Most Exciting Ride I Ever Had" was written in class in a half-hour without any chance to prepare or rewrite. Writing preceded by thorough preparation and followed by intelligent, careful revision prepares for writing essays, articles, stories, advertisements, and important letters. Quick, accurate, correct writing with little or no revision prepares for dictating letters and writing friendly letters, notes, bulletins, and newspaper stories.

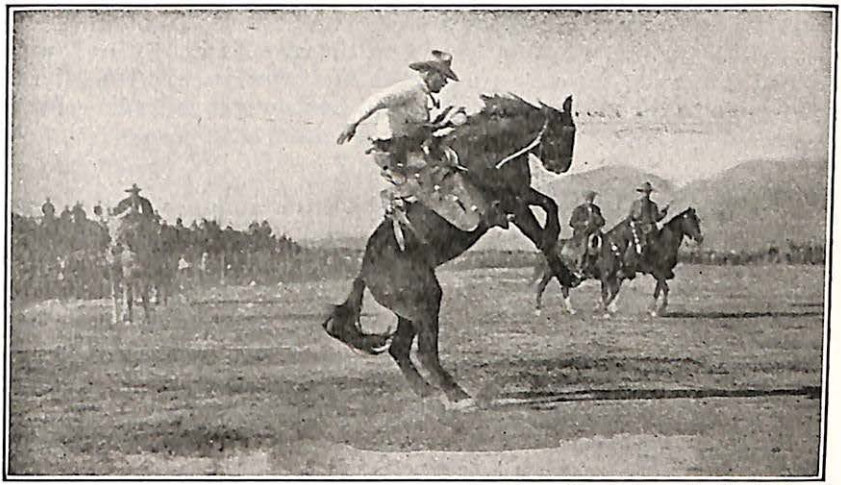
Practice 6

1. Do you like the introduction of the following theme? Why?
2. Does the writer suggest color, odor, sound, touch, or sight? If so, where?
3. What was the feeling of the writer? Does she communicate her feeling to the reader? If so, how?
4. What vivid pictures are there in the narrative?
5. Point out action words and picture-making words.

THE MOST EXCITING RIDE I EVER HAD

Vividly I still remember a ride that I had ten years ago. On Fourteenth Street my sister and I boarded an open street car, the kind that has no side walls or roof. The conductor began to collect the fares, and all went well until he came to a quiet-looking boy. Twice the conductor said to him, "Fare, please." Suddenly the boy leaped from his seat, climbed over an old gentleman who was quietly dozing, pushed the motorman away from the wheel, and opened wide the throttle.

The car leaped forward like a living thing, and, lurching from side to side, began to shoot ahead. The women screamed, the frightened children held on to their mothers' skirts, and the men in endeavoring to reach that throttle piled on top of each other in a dreadful mêlée. A motorcycle policeman gave chase; children in the street ran; an old woman painfully hobbled out of the path of the car. We reached the end of the tracks, just at the edge of the wharf, where we could see down into fathomless green water; the car lurched, then stopped.



Courtesy of the Southern Pacific Railroad

A Bucking Broncho

Courtesy of the Southern Pacific Railroad

Ride Him, Cowboy

In the midst of a dreadful silence broken by the whimperings of frightened men and women, the plaintive cries of children, all of whose faces were terribly white, the boy leaped to the ground lightly and with a cheerful grin said, "Thank you, ladies and gentlemen. It's all right. You can go to the movies next week and see how you looked."—PUPIL'S THEME

PRACTICE 7

Write in a half-hour a truthful, lively, entertaining narrative on the subject "The Most Exciting Ride I Ever Had." Perhaps you rode on a sled, a pony, a raft, a hay wagon, a horse, a mule, a cow, a camel, an elephant, an engine, or a bicycle, or in a taxi, a freight car, a day coach, a Pullman, a canoe, a rowboat, a catboat, an ice boat, a motor boat, a buggy, an airplane, a dirigible, a street car, a sleigh, or an automobile.

Clearness, Sincerity, Sentence Variety

Clearness, sincerity, and sentence variety are three major virtues of a narrative.

PRACTICE 8

The following account of a trip was considered good enough for publication in a high-school magazine. What do you think of it? What are its merits? Its defects? Is it clear? Are the sentences varied? Prove.

OUR VISIT TO THE BLUE GROTTO

On our second day on the island of Capri, father, sister Marion, and I wished to visit the famous Blue Grotto. Our Italian guide told us that the sea was far too rough to make the trip by boat. Seeing our disappointed looks, he added that about two miles distant there was a footpath leading down to the grotto, which we could take if we did not mind a hard climb. Accordingly we set out in carriages over a very rocky road leading under high cliffs and overhanging trees.

At last we arrived at our destination, and dismounted at the head of the path, where our driver waited for us. Before we had gone far, however, we discovered that the "footpath" was in reality a sheep trail, leading in many places along the edge of cliffs and marshy ground. In some places walking was impossible, but we overcame this difficulty by sitting down and coasting. To make the path even more perilous, the rain began to pour down violently. As it was too late to turn back, we slid on, without umbrellas or raincoats, not caring how wet or muddy we got.

How we reached the bottom nobody knew. Nevertheless we finally

found ourselves looking at the entrance of the Blue Grotto itself. This was by no means a cheerful sight to those wishing to go in, it being merely a narrow hole about two feet high, which every rising wave completely filled. This caused father and Marion to lose interest, but as I insisted on seeing the inside, our guide called one of the waiting boats and placed me in it, telling me to lie down and on no condition to raise my head until through the hole.

Then the two boatmen rowed out in front of the entrance, and on the downward wave sent the boat forward by means of a quick pull on an iron chain fastened to the rock, and, throwing themselves back, skillfully shot the boat through. Inside, the water was as calm as a mill pond; and, getting to my feet, I found myself in the most beautiful fairylike place I have ever seen. The water, the vaulted roof, the air, and the boat were the most intense, deep, transparent blue imaginable, while the fishes in the water shone like streaks of silver, and the round entrance appeared like a silver moon. The grotto is approximately eighty feet long and thirty feet high; the roof is supported by several natural columns.

After rowing me around in a circle, the men demanded in fierce tones "regalo," a tip, which, being alone, I thought it unwise to refuse. We then rowed back to the opening and shot out in the same manner as we had entered. Seeing me arrive safely, father and Marion became brave, or reckless, and entered the boat.

When they came out of the grotto, we began our perilous ascent of the hill. It was still raining, but that made no difference to us, as we were already wet and muddy. We plodded on, utterly oblivious of puddles and beds of mud, until we reached the top, where we climbed into our carriage and drove at breakneck speed up hill and down dale to the little hotel. Here we removed our wet and dirty things; and, having no extra clothes with us, we all went to bed for the rest of the day, while our garments were spread over every heater in the house.—PUPIL'S THEME

PRACTICE 9

Write or speak clearly, sincerely, and entertainingly about a trip that you have taken to Ellis Island, the Navy Yard, Mount Vernon, Niagara Falls, Washington's headquarters, Whittier's birthplace, Longfellow's home, the Grand Canyon of the Colorado, a country, a city, Hollywood, the Yosemite Valley, Yellowstone National Park, Mammoth Cave, Luray Cave, England, Italy, Germany, Mexico, West Point, Annapolis, a woods, a museum, a zoo, a park, a printing office, a department store, a mine, a factory, a broadcasting station, a ranch, a flying field, or another place or building interesting historically or otherwise. Vary your sentences.

What characteristics of a good narration does your theme illustrate?

Connectives

Connecting expressions like *a few minutes later, the next week,* and *when I had waited for a half-hour* hold together the parts of the narrative when there is a lapse of time.

Practice 10

Show that the italicized words and word-groups in the following narrative tie together the sentences and paragraphs.

Model

This ties together the first two sentences by referring to *Neptune Party* in sentence 1.

A NEPTUNE PARTY

1. Occasion
2. Preparation
3. Ceremony
4. Certificate

Some sea customs come and go, but the Neptune Party of sailing ship days is still observed. *This* ancient ceremony, which is celebrated when a ship crosses the equator, consists of an initiation tendered gratis by those of the ship's company who have previously crossed the equator to the lubbers who have yet to experience sailing beyond the line.

The preparations made *beforehand* include the building of a wooden platform about seven feet above the deck, adjacent to which a fifteen-foot swimming tank is enclosed in heavy canvas.

Bright and early on the day *during which the equator is to be crossed* the ceremonies are begun. In lieu of bathing suits, which are barred, the lubbers must wear a costume consisting of shirt and trousers. *Each one* in turn steps up to the platform where the Neptune Party (men who have been initiated on other voyages) receive them with open arms. The doctor of the party gives the lubber a pill "for what ails him," which is a piece of tallow rolled in red pepper. The barber *then* cuts the lubber's hair with a pair of tinsmith's scissors. *Next* comes the beauty specialist with his pat of lampblack dissolved in water. The lubber's face is liberally anointed with this fluid, after which he stands forth resplendent, a spotted brunette. *By this time* he is adjudged ready for the grand finale, the descent into the tank. *This* is expeditiously accomplished. He is stood against a board, his back to the pool, and an upward heave at the board causes his body to perform a striking, if inelegant, parabola into the tank. *But* he does not long enjoy the clean warm water, for stationed in the tank

are a number of Neptune Party officials with slats of ample size, which they apply powerfully to the lubber's body to hasten his exit.

After having passed all his tests, the triumphant lubber receives his Neptune Certificate, which states: Know ye, all ye sea serpents, skates, pollywogs, and sharks, that this man is now a member of the Royal Order of the Deep and as such is a true son of Neptune Rex.—PUPIL'S THEME

PRACTICE 11

Paying particular attention to paragraphing and connecting words, entertain the class with an account of an initiation, a ceremony, a stunt, a picnic, or a party—your first party, a dinner party, a beach party, a corn roast, a school picnic, a masquerade party, a surprise party, a class or club party, an unusual party.

Audience

When we write anything—a letter, a story, an essay, an argument, for example—we should see the readers for whom it is intended and think what their reactions will be as they read.

PRACTICE 12

1. For people of what age was the following story written? What makes you think so?
2. How is conversation paragraphed?
3. How is conversation punctuated and capitalized?
4. How has the writer avoided repeating *said?*

THE NAMES OF AN ELF

Judy closed her book with a sigh. She had been looking at the illustrations of a large and beautiful picture book, full of fairies and elves.

"Wish I could read," she murmured drowsily. Then turning her head, she beheld the queerest thing. A tiny little creature was sitting on the arm of her chair and looking thoughtfully at her. The creature had soft black hair and eyes and very rosy cheeks. He had two long pointed ears to show that he was an elf.

"Why," cried Judy delightedly, "you're an elf, aren't you?"

The elf nodded gravely.

"What's your name?" she next inquired.

"My name?" repeated the elf. "My name? We-ell-er," scratching his head meditatively, "you want to know my name? Dear, dear, what is my name?"

"You don't know your name?" cried the astonished Judith.

"O-o-oh! Yes, yes, yes, I have it now. Yes, yes. My name is Rudy, today. Short for Rudolpho, you know."

"Your name today," repeated Judith. "Do you change your name every day?"

"No-no, not every day, but about once a week, just for variety, you know," answered the elf. "I have had many names, but I can remember only fifty-seven and the first letter of another one. Why, you don't have the same name all the time, do you? You do! How can you stand it? You must be exceedingly tired of being called the same thing all the time, aren't you?"

"M-m-m," said Judy doubtfully. She hadn't the slightest idea what "exceedingly" meant, but she wouldn't have asked Rudy for the world.

"Well, call me sump'n different, then," she said. "What do you think would be nice?"

"Doreen or Dorinda would be lively for a child of your age," replied the elf seriously. "Possibly Letitia."

Judy opened her eyes wider.

"Ye-es, but I guess I'll keep Judith for a while yet. I've only been called it for five years and I still have time, haven't I?" she inquired, the last rather anxiously.

"Oh, yes," said the elf patronizingly, "you have plenty of time."

"Do all elves have so many names?" she asked after a short silence.

"Well, no, not all elves have so many names. It all depends on how high up you live. We live in the top of the second highest tree in Elfland, so our family have next to the most names. The royal family have the most, of course."

"And what do you do with all of them?" inquired Judy.

"Why, on affairs of state we are called by as many as can be remembered. Whenever we play a game or do something like that, we go in the order of the length of our names. But hark!"

"What?"

"I hear the horns of Elfland blowing, and I had better hurry because I have to get the lilac nectar and ambrosia for supper."

And spreading his rainbow-colored wings, he flew away.—PUPIL'S THEME

PRACTICE 13

Write a ghost, a mystery, or a fairy story, an original myth, or a story in which animals talk, to read aloud to younger pupils. Decide first what grade you will write for. Strive for natural conversation, and paragraph and punctuate the conversation correctly. Substitute specific words for *said*. Omit the introducing words when they are not needed.

CHAPTER XIII

DESCRIPTION

Brevity and Accuracy

The best description is short and accurate. No one, Flaubert tells us, can write an effective description more than half a printed page in length. Faguet says, "However considerable M. Valois's nose was, a whole page devoted to its description is, I confess, too much for me."

The following brief word picture is worth more than a vague or confusing description twice as long.

HER FIRST REAL DOLL

I had just given a little poor girl her first real doll. Upon the child's face was an expression of absolute joy as she clapped her hands with delight. She hugged the doll very tightly, then held it off to see it better, uttering little gurgles and coos of delight as she found each new attraction. Her eyes were as big as stars and danced continually. When I left her, she was kissing the doll's waxen face.—PUPIL'S THEME

Word Pictures and Snapshots or Paintings

If all short stories and novels were profusely and accurately illustrated, contemporary writers could eliminate many of the sentence and paragraph descriptions in which they picture the characters and the setting. To help the reader to see the characters, the setting, and the action, the story-teller does with words what is often better done with a camera or paint. From a vivid description, however, one gets a mental picture similar to that gained by looking at a snapshot or a painting.

Sensation

Do not confuse picturing and explaining. To paint a vivid word picture of an object or scene, it is necessary to suggest to another

how the thing strikes the eye or ear. Occasionally we describe also what we touch, smell, or taste. These five senses furnish all descriptive material, for description has as its subject matter sensations. The statement, "Toto the clown is a serious sort of man off the stage," does not belong in a description of him as a clown. The sentence, "Her face is swarthy, because she has just returned from a month's vacation at Asbury Park," is only half description. The subordinate clause explains why she is sunburned instead of telling what the writer sees.

Observation and Words

The two common causes of failure in descriptive writing are lack of observation and lack of words with which to express what is seen, heard, smelled, tasted, or felt. To paint a vivid word picture one must have a clear and accurate mental picture and a command of descriptive nouns, verbs, adjectives, and adverbs. Search out verbs and nouns that picture and thus avoid piling up descriptive adjectives.

To observe is to look carefully at the details and to fix them in the mind. The average person can't describe accurately from memory his breakfast table, his home, his living room, the face of his watch, or the faces of the members of his family. Before attempting to paint a word picture see and note details of color, size, and shape as an artist observes these while he is painting.

Figures of Speech and Comparisons

For vividness use figures of speech and comparisons. If you wish to describe an animal your hearers or readers have never seen, compare it with an animal they have seen. Stevenson calls sea lions "huge slimy monsters—soft snails, as it were, of incredible bigness—two or three score of them together, making the rocks to echo with their barkings." A comparison presents a complete picture to be changed rather than the parts of a picture to be put together.

By Thompson

Courtesy of the Metropolitan Museum

OLD BRUTON CHURCH, WILLIAMSBURG, VIRGINIA, IN THE TIME OF LORD DUNMORE

Practice 1

1. Add to each of the following lists. Perhaps you remember an expressive descriptive adjective used by Dickens, Thackeray, Poe, Hawthorne, Kipling, Stevenson, or another writer.

Eyes—snappy, staring, twinkling, almond-shaped, baggy, puffy, soulful, sad, piercing, keen, glassy, hazel, deep-set, bulging, vacant, protruding, wistful, expressionless, laughing, bright, searching, fiery, mischievous, bewitching, dancing, dreamy, dark and melancholy.

Nose—stubby, aquiline, Roman, Grecian, pug, thick, sharp, hooked, button, crooked.

Hair—golden, flaxen, glossy, stubborn, spiky, kinky, auburn, shaggy, silvery, scraggly, wavy, abundant, wiry, silky, fluffy, snarly, disheveled, unkempt.

Face—haggard, wan, happy, ghastly, discontented, flushed, drawn, ruddy, bloated, oval, smooth-shaven, pallid, impassive, plump, pleasant, droll, jolly, beaming, expressive, sober.

Voice—musical, rasping, grating, mellow, melodious, husky, resonant, gruff, shrill, nasal, rough, squeaky, hoarse, breathy, penetrating, quavering, cultivated, refined, monotonous, harsh, throaty, well-modulated.

Hands—brawny, callous, clammy, clumsy, plump, grimy, muscular, nervous, chubby, horny.

Dress or clothing—threadbare, flashy, immaculate, shabby, baggy, becoming, conspicuous, flimsy, fluffy, gaudy, summery.

Walk—military, graceful, brisk, stiff, ungainly, awkward.

2. Prepare lists of words to describe the chin, the teeth, the body, and the general appearance.

3. For each of the following verbs or word-groups find five or more specific, picture-making equivalents: *be inactive, be active, speak, walk, sleep, work, hasten, eject, depart, make a noise.*

Model

Be inactive—lounge, loaf, loiter, loll, lag, dawdle, vegetate, let the grass grow under one's feet, kill time, burn daylight, sleep at one's post, swim with the stream.

Practice 2

Pick out the effective descriptive words, comparisons, and figures of speech in the following sentences:

1. He was a scraggly bearded individual in a ragged shirt, which offered glimpses of a hairy chest in need of soap.—Henry Sydnor Harrison

2. His voice was like a buzz saw striking a rusty nail.—FOLWELL

3. Captain Cunningham was a great, florid, burly, drunken brute, not less than sixty years old.—S. WEIR MITCHELL

4. He had a strongly cut face and a soft, purring voice.

5. The moaning and howling of the wind outside served to emphasize the coziness and security of our kitchen.

6. The film moves along with the sweeping speed of an overfed caterpillar.—*New York Evening Post*

7. Love is a breath of fresh air from the highest Heaven brought somehow into the stuffy cellar of our existence.—DE MORGAN

8. He was a fat, amiable, seedy, down-at-heels looking man.

9. They were led up a corkscrew staircase to a squat-ceilinged closet lit by the arched top of a high window, the lower panes of which served for the floor below.—EDITH WHARTON

10. With the cold raindrops merrily trickling down our backs, we paddle along, entertained by the steady squish-squosh of our rubbers.

11. On her mouth is a smug, self-satisfied, conceited smile.

12. His face looked as if it were one freckle, and his pug nose loomed up handsomely between a pair of roguishly blue eyes.

13. Just above my head I saw a lone gull, lazily circling out to sea, swooping down now and then to dip in the cool green of the waves.

14. His Pegasus, being most unruly, always refused to work when bidden, curveting and rearing, kicking over the traces, usually ending by galloping over the hills and far away.—MRS. T. B. ALDRICH

15. He was as serious as a postman in a blizzard.

16. The rat-faced agent and the brass-throated, bull-necked politician were friends.

17. Meanwhile, paunchy with wind and wetness, unmannerly clouds came smoking out of the blackened west.—TARKINGTON

18. The whole sky fell down on her and overwhelmed her in choking folds of night, and there was not a gleam anywhere.—BENNETT

19. His laugh was like the creaking of a rusty barn door.

20. The ticking of the clock, the soft footsteps of the teacher in charge of the examination, the clinking of the pens as they strike the inkwells, and a shuffle of feet from time to time are the only sounds to break the absolute silence.

PRACTICE 3

In a sentence for each, picture twelve of the following. In each case write about an individual, not a class. Draw one line under vivid descriptive words and two lines under comparisons.

1. An animal. 2. A boy. 3. A girl. 4. A man. 5. A woman. 6. The palm of a hand. 7. The back of a hand. 8. A water scene. 9. A house.

10. A landscape. 11. An ice wagon. 12. An automobile. 13. A barn. 14. A voice. 15. A textbook. 16. A room. 17. A mouth. 18. A face. 19. A dress. 20. A suit. 21. A bird. 22. Eyes. 23. Hair. 24. A storm. 25. A laugh. 26. The coloring of autumn woods. 27. The appearance of winter woods. 28. Sounds heard in winter woods. 29. A cloud. 30. A tree. 31. A nest. 32. An ant hill.

How to Picture

(Suggestions 1 and 7 are discussed earlier in the chapter.)

1. *Observe.* Flaubert says, "Study an object till its essential difference from every other is perceived and can be rendered in words." The "seeing eye" and the "hearing ear" are the foundation of all good description.

2. *Describe from a favorable point of view.* No one sets up his camera and snaps pictures at random. A word painter commonly makes clear at the outset from what point he is viewing the room, building, or landscape. He may, for example, say, "When we had clambered over the last steep rocks to the summit of Whiteface, we sat down to rest and looked first towards the St. Lawrence River," and then picture what he saw from that point. A snapshot of a home taken at noonday from the middle of the street or road in front of it is quite different from a picture of it at dusk or by moonlight from a point a half mile distant.

When, as in the description of a town or the exterior of a house or school, the point of view is changed, notify the readers of the shift. In "Westminster Abbey," Irving shows a change of point of view in the following sentence: "From Poet's Corner I continued my stroll towards that part of the abbey which contains the sepulchers of the kings."

3. *As a rule, present first such a picture or impression as one would get from a glance at the object.* The passenger on an express train, for example, notices the size, shape, and color of the buildings he passes. This framework on which the picture is built is called the fundamental image.

4. *Decide whether you wish just to take a snapshot or, like most artists, emphasize a central idea or feeling, called an impression.*

The description of an office may produce the impression of neatness, untidiness, prosperity, system, or confusion.

5. *Decide how many and what details will make your picture most vivid.* Select the most striking, interesting, or significant features. If you present every detail observed, you may weary the reader or hearer and also puzzle him, because he will be unable to hold the parts of the picture in mind long enough to put them together. The picture in his mind will resemble a cut-up picture of which some pieces have been lost. In an impressionistic description select the details that give the idea or feeling desired. If you are describing an untidy schoolroom in which the books on one desk are neatly arranged, either picture this desk as a contrast with the rest of the room, or omit it because it does not change the impression of untidiness produced by the room.

6. *Arrange details in the order of observation.* The first detail observed is the most striking or unusual one. After especially striking details have been presented, the order of observation is commonly the space order: foreground to background, top to bottom, center to circumference, or right to left.

Practice 4

What are the details in this picture? In what order are they presented? Why was this order used?

THE COACHMAN

He has commonly a broad, full face, curiously mottled with red, as if the blood had been forced by hard feeding into every vessel of the skin; he is swelled into jolly dimensions by frequent potations of malt liquors, and his bulk is still further increased by a multiplicity of coats, in which he is buried like a cauliflower, the upper one reaching to his heels. He wears a broad-brimmed, low-crowned hat; a large roll of colored handkerchief about his neck, knowingly knotted and tucked in at the bosom; and has in summer-time a large bouquet of flowers in his button-hole; the present, most probably, of some enamored country lass. His waistcoat is commonly of some bright color, striped, and his small-clothes extend far below the knees, to meet a pair of jockey-boots which reach about half way up his legs.—Washington Irving

Practice 5

Arrange these details for pictures:

(1) Roof, foundation, attic window, front entrance, chimney, other windows, front porch, entrance walk, front lawn, flower box on front porch, evergreens in front of house, elm tree near front porch.

(2) Hat, shoes, nose, socks, face, trousers, hair, ears, collar, coat, necktie, mouth, face, spectacles.

7. *For vividness use picture-making nouns, verbs, adjectives, and adverbs, figures of speech, and comparisons.* Avoid overworked general words such as *nice, fine, lovely, wonderful, grand,* and *interesting.* Use *very* and superlatives sparingly. "He is honest" is stronger than "He is very honest" or "He is most honest."

8. *Use connectives.* Such phrases as *on the right, on the extreme right, just beyond, somewhat lower, in the distance, farther to the left,* and *just in front of* help the mind to put the parts of the picture together.

9. *When possible, describe in action.* For pure description the action should be limited to a moment. Commonly, however, the short story and the novel, like the moving picture, combine story and picture so closely and effectively that it is both difficult and useless to separate the description from the narration.

10. *End the description with a salient detail or with an effective statement of the central feeling or impression.*

Practice 6

In a book you are reading or studying find two vivid descriptions. Prepare to read them to the class and to show how the author has made his word pictures effective.

Portrait Painting

Practice 7

Discussion of Four Descriptions

1. What evidence of keen observation is there in each description?

2. Does the writer give first the fundamental image or central impression?

3. Is the description a snapshot or an impressionistic picture? Prove.

4. What details are introduced in each description? Are there so few details that the picture lacks vividness? Are there so many as to weary or confuse?

5. How are the details arranged? Is a better arrangement possible?

6. What connectives are used? Are others needed?

7. What vivid descriptive words, figures of speech, or comparisons are made use of? What words report sensations, tell what the writer saw, heard, touched, smelled, or tasted? What picture-making verbs are used?

8. Has the author described the character in action? If so, is the action limited to a moment?

9. How does each end?

10. If you were a judge in a pupil description contest, to which of the three young writers would you give the first prize? Why?

1. ICHABOD CRANE

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.—WASHINGTON IRVING

2. FULL DRESS

A soldier in the full-dress uniform of the Royal Guard to the King of Denmark is in uniform indeed. His trousers are of a light blue, with white stripes flanking the sides. His coat, the center of attraction, is a bright vermilion, just about the color of newly spilt blood. The buttons decorating the coat are of bright, polished silver. His sword hangs on his left side suspended on a white leather strap crossing his right shoulder. To top it all, he carries on his head a hat. Imagine an elongated bearskin

muff turned upside down, and you have it. This is firmly secured to his head by a very smart silver chin strap.

He is a dazzling and impressive sight on a bright, sunny day. As he marches goose-step to the stirring martial music, small boys look at him with intermingled awe, envy, and admiration. "What more could one wish," think they, "than to be a member of the Royal Guard to the King of Denmark and march through the streets in full-dress uniform?"—PUPIL'S THEME

3. A LECTURER

The best prohibition lecture I ever heard was given by a short, fat, drunken man at the race track. He wore a heavy fur driving coat thrown wide open and had tossed away his hat and gloves. He stood uncertainly on the seat of his cutter, supported by an equally intoxicated friend. The tears streamed down his full red face and froze in his white mustache. As he preached, his bleary, bloodshot eyes rolled wildly upward and then closed, but opened when he became eloquent. His bald pate was fiery red from alcohol and cold. His arms waved about like those of a windmill, and his voice was choked now and then with sobs, as he prayed for, lectured, cursed, and pitied his amused hearers.—PUPIL'S THEME

4. A TIRED LABORER

After I had read all the advertisements decorating the sides of the Second Avenue Elevated, I turned my eyes to the dingy floor, where, just opposite me, my bored gaze encountered a most interesting pair of masculine feet. The laced shoes were exceedingly large and altogether disreputable, being artistically spattered with plaster and mud and almost entirely innocent of laces. One foot was crossed over the other in such a despondent and literally weary fashion that I immediately knew that the owner must have worked hard all day. Just above a short expanse of soiled white socks, the threadbare trousers with clumsy patches here and there to break up the monotony began and stretched away over veritable miles of legs. Next came a broad expanse of khaki shirt with a little black bow tie at the throat like an oasis in a desert. Then I slowly raised my eyes and beheld a head so vividly and hopelessly red that for a moment all I could think of was a boiled lobster. The eyes were a deep blue, peculiarly piercing and intense, although the heavy lids were partly closed with fatigue. An air of great weariness seemed to surround the man as he sprawled in his seat, his great head bowed upon his chest and his slender, tanned hands hanging inert between the sharp knees.—PUPIL'S THEME

PRACTICE 8

By describing any person whom you have observed or looked at attentively, not just looked at, contribute your word picture to

the class portrait gallery. One class painted the following portraits:

1. An ancient mountaineer. 2. My music master. 3. A milkman. 4. My nephew. 5. Our Bobby. 6. Box-car Joe. 7. A mannish woman. 8. A unique salesman. 9. A chatterer. 10. "Uncle" Al. 11. A storekeeper. 12. A wanderer. 13. A noble old lady. 14. Solemnity. 15. A jockey. 16. A beauty expert. 17. A high-school hero. 18. An old-timer. 19. An artist. 20. Care-free Mike. 21. An Irish rose. 22. Will o' the wisp. 23. An engineer. 24. My grandfather. 25. A newsboy. 26. A toy vender. 27. A Pullman porter. 28. The new cook. 29. The village philosopher.

A Building or Structure

PRACTICE 9

Describe one of the following for the recognition of the class. Do not tell what building you are talking about, but prepare your picture so carefully that any person who would recognize a snapshot of the building will know what you are describing. As you write and revise, apply the description rules.

1. The library. 2. A railway station. 3. A church. 4. The high-school building. 5. The town hall. 6. A statue. 7. The oldest house in town. 8. A store. 9. A wigwam. 10. A deserted house. 11. A fisherman's cabin. 12. A seaside cottage. 13. A hotel. 14. A bungalow. 15. The Lincoln Memorial. 16. The White House. 17. The Congressional Library. 18. The Colosseum. 19. Grant's Tomb. 20. The Woolworth Building. 21. The Columbia University Library (page 315). 22. The Swiss peasant home shown in the picture on page 310. 23. Another building or structure.

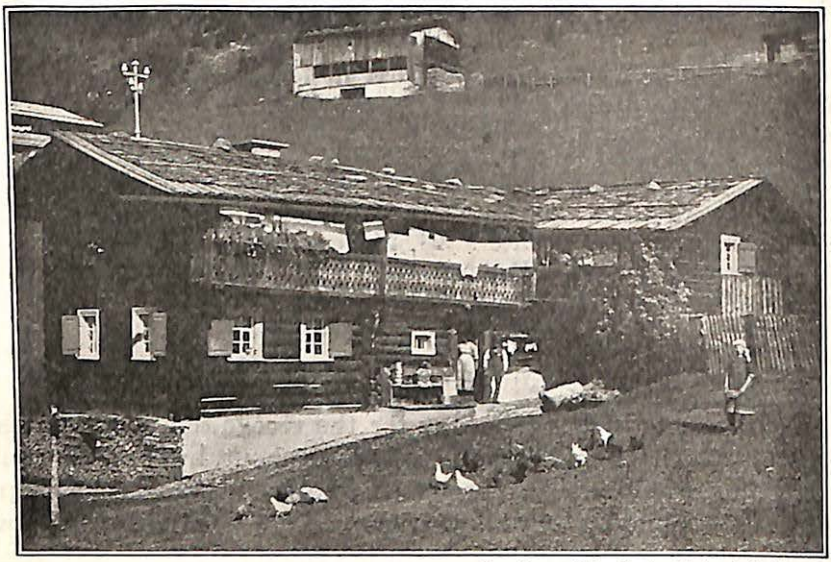
Sentence Variety

PRACTICE 10

1. In the following description of an old home how many sentences in succession begin with *it?* How many sentences begin with *this?* With *there?* Which sentences have something other than adjectives before the subject?

2. How many complex sentences are there in the theme? Participles? Infinitives? Appositives?

3. Which details are pictured? Which are only listed or cataloged?



Courtesy of the Swiss Federal Railroads

A Swiss Peasant Home

4. What specific, concrete, picture-making nouns, verbs, adjectives, and adverbs are used?

5. Supplying from your imagination any suitable details needed to make the picture vivid, rewrite the theme. Use complex sentences, appositives, and participles. Begin some sentences with subordinate clauses, participles, infinitives, adverbs, or prepositional phrases.

THE OLD HOME

This house is a large colonial one. It is only two stories in height, but covers a great deal of ground. It is a wooden house, painted white, and it has a small red brick chimney. It has a gable roof made of shingles. It has a great many windows, and some have shades or curtains and some have not. There is one window half open in the front of the house and another one wide open on the side of the house. This dwelling has three entrances, two in the front and one on the left side. There is, just in front of the door, a small porch, which has rambler roses climbing over it. In the front part of the lawn are some lilac bushes. The lawn extends to the street and has no fence around it. There are a great many tall trees near

A Marken Street Scene

the house, and there is one gigantic tree just at the corner of the street. Altogether it is an ideal home.—Pupil's Theme

A Scene

When describing a scene, give the exact time and place. If the picture has numerous details, perhaps a general plan or outline will help the reader to arrange them in his mind. Victor Hugo begins his description of the battle of Waterloo in this way: "It was fought on a piece of ground resembling a capital A. The English were at the apex, the French at the feet, and the battle was decided about the center."

Example:

RIVERSIDE DRIVE ON A SUNDAY MORNING

On a bright Sunday morning in early spring I am basking in the sunshine at the corner of 112th Street and Riverside Drive. On my right lies

the Hudson, serene and still. Over it floats a soft, billowy cloud in an azure sky. On my left is a Chinese wall of apartment houses.

On the walk, fat, red-cheeked youngsters, all bundled up and blinking in the sun, make perilous journeys just within reach of the protecting hand of a nursemaid. Pekinese pups are also taking the air, and, like the babies, are constantly watched by their owners. A big-boned, good-natured Airedale is stalking by, nosing the ground. Farther down the street a Belgian police dog is making his tempestuous way along the walk, with but one aim—to break loose from the athletic woman who is holding tight to the leash. Near the tugging dog a little lady of six on roller skates struggles to retain her equilibrium, almost recovers it, then goes crashing down. Beyond her a solitary young man strides along, taking no notice of dogs or girl. The benches lined along the walk are filled with women crocheting or reading the Sunday *Times* or a best seller and old men enjoying the movement, noise, sunshine, and beauty.—PUPIL'S THEME

PRACTICE 11

Describe for a boy or girl in Australia two still scenes or scenes with action in them. Limit the action to a moment. Your purpose is to paint a picture, not to tell a story. If you select a topic like number 1, describe both sights and sounds.

1. An election night scene. 2. At the beach. 3. An exciting moment in a play, a moving picture, or real life. 4. The subway or a street car at rush hour. 5. The bargain counter. 6. The bleachers when Babe Ruth batted out a home run. 7. A dance. 8. A busy office or street corner. 9. Harvesting wheat. 10. The crowd coming from a factory. 11. The murder of Julius Cæsar. 12. A fall. 13. A capture. 14. An escape. 15. A wedding. 16. A market scene. 17. The toy department just before Christmas. 18. A fire scene. 19. A storm on the lake, river, or ocean. 20. An accident. 21. A riot. 22. Dismissal of school. 23. A street parade. 24. A humorous scene. 25. A country fair. 26. The battlefield. 27. My favorite view. 28. The creek and old mill. 29. A farmyard. 30. A back yard. 31. The garden. 32. The picnic grounds. 33. A shipyard. 34. A lumber camp. 35. Main Street on Saturday night. 36. Ten minutes before the bell rang. 37. Three minutes after the game ended. 38. The crowd waiting for a parade. 39. When the five o'clock whistle blows. 40. A study in color. 41. A Marken street scene (page 311). 42. Boy Scouts fishing (page 461). 43. A football scene or play (page 420). 44. Old Bruton Church in the time of Lord Dunmore (page 301). 45. Evening (page 313).

By Daubigny EVENING *Courtesy of the Metropolitan Museum*

Impressionistic Description

Practice 12

What impression does the following composition produce? How?

A TORNADO

While I was staying at the home of my uncle in Jonesboro, a small western town, in the early afternoon of a muggy, showery day a cry of "Tornado" was raised. As I hurried to the street, I saw men running hither and yon, and mothers gathering their children and rushing them into the tornado cellars. A small group of men and women were watching the on-coming tornado; others were following the excited children into the cellars. In the distance a low-hanging, inky-black cloud writhed and dipped and swiftly formed a whirling funnel that roared like a freight train crossing a trestle. It was still miles away but was moving toward us rapidly. For half a minute I watched the racing, whirling, death-dealing pillar of dust and rubbish. Then as I turned and ran into the nearest cellar, the sky turned pitchy black and the roar of the tornado almost deafened me.—Pupil's Theme

Practice 13

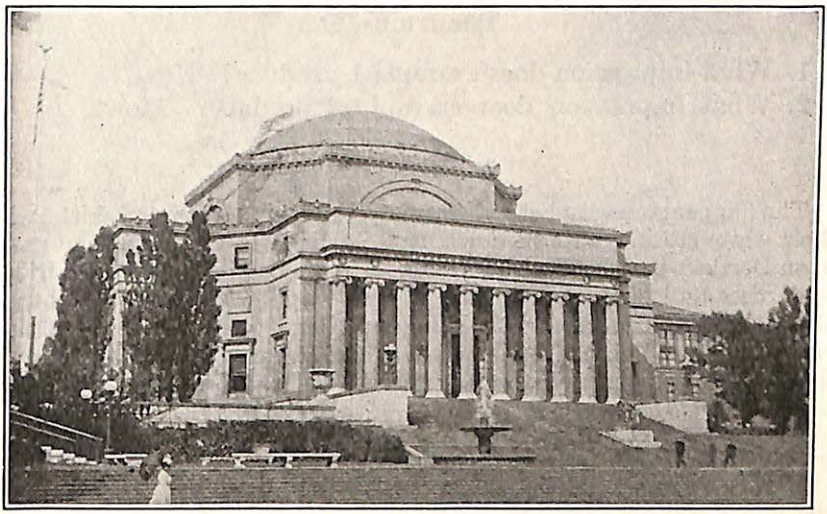
1. What impression does the following selection from Anthony Gibbs's *Peter Vacuum* produce?
2. List words vividly describing sights.
3. List words describing sounds.

The saxophone reared its brazen head in the air, swayed like some sort of gleaming python intoxicated by the charmer's pipe, sent an excruciating whinny reeling across the room, and squirted a little spout of sucking chuckles to gibber in its wake. A very fat man, with his plump cheeks creased by the thin end of this infernal machine, and an expression as nearly approaching the ecstatic vision as he was likely to get before he trilled seductively on a pasteboard harp, sent an inspired blast of carbon dioxide roaring through its sweating innards, which, being wrought on by his pudgy fingers, issued forth in the form of weird moans, choking coughs, dyspeptic sighs, the bleating of lambs, the gurgling of throttled profiteers, and the plaintive cry of the "barmaid calling to her young."

"It hadda be yew," tittered the violinist through the megaphone.

And the banjos thrummed eternally, and a lean man with india rubber fingers hurled himself at the piano until it squeaked at the violence of his onslaught, or rippled over its placid surface in a rush of twitterings, as if

all the sparrows in London had gone suddenly mad, and the saxophone hoicked, and the drum throbbed its insinuating rhythm, and the violin shrieked like a soul in pain, and all the demons in hell swayed to this diabolical syncopation of demented monsters lumbering through fetid swamps; and the pulsing agony became more and more insistent with the last verse, and the music mounted up and up, modulating through penetrating quarter tones that have no place in a printed score, and the time became more and more fantastically distorted, and the cornet lifted up his voice to heaven and let forth a cry of vengeance, until, with a crash of cymbals, and a last howling discord, the band laid down their instru-



THE LIBRARY, COLUMBIA UNIVERSITY

ments with every appearance of haste, and disappeared through a small door in the back.[1]

PRACTICE 14

Selecting any scene—schoolroom, office, race track, cellar, bank, department store, camp, bungalow, hospital, beach, elevator, hall, home, street, subway, landscape, baseball field—write a description to produce the impression of coziness, cleanliness, good taste, sorrow, happiness, discontent, melancholy, neatness, life and hustle, system, confusion, poverty, wealth, joy, care, carelessness, silence, heat, cold, wetness, dryness, gayety, loneliness, haste, comfort, strangeness, storm, quiet, de-

[1]Reprinted by permission of the Dial Press.

jection, noise, wind, jollity, forlornness, snow, dispatch, hunger, dust, laziness, weariness, gloom, homesickness, or exhaustion. As you write and revise, apply the suggestions in the chapter. Do not let your theme go over into narration.

An Impressionistic Portrait

Perhaps your first word portrait turned out to be an underexposed snapshot. In any case your experience as a word painter will help you to prepare the impressionistic portrait called for in this section.

Practice 15

1. What impression does example 1 produce? How?
2. What impression does example 2 produce? How?

1. BERTHA

The flapper stenographer girls from upstairs, in abbreviated skirts, with their white stockings rolled down, were inclined to giggle as they gazed upon Bertha's buff dress with its long, flowing skirts all ablaze with iridescent roses and painted bouquets. There was the charm of quaintness about the laced corsage and the beflowered bonnet she wore, and, lo! such peach-blossomed cheeks, such celestial blue in her eyes—just as though she had stepped right off the picture on a china cup or an Anders Zorn canvas!—*Outlook*

2. MISS MURDSTONE

It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with heavy eyebrows, nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her two uncompromising, hard, black boxes, with her initials on the lids in hard, brass nails. When she paid the coachman she took her money out of a hard, steel purse, and she kept the purse in a very jail of a bag, which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was.— Charles Dickens

Practice 16

Write an impressionistic description of a person. Look for an unusual person but don't expect to find any one so strikingly unusual as Miss Murdstone.

Courtesy of the "Saturday Evening Post"

ARE THE SUCKERS ON THE BANK OR IN THE STREAM?

The Five Senses

Although we commonly describe sights and sounds, we often describe what we taste, smell, and feel. The description of a cup of coffee, for example, may include its appearance, temperature, aroma, and taste.

Practice 17

Write a description appealing principally or entirely to a sense or senses other than sight. Use one of the following topics or choose your own.

1. Country noises. 2. City noises. 3. School noises. 4. A kitchen on a hot morning. 5. A hay field. 6. A baseball or football crowd. 7. A busy office. 8. A street corner. 9. A parade. 10. A delicatessen store. 11. A mass meeting. 12. A bakery. 13. The contents of a lunch box or basket. 14. A good dinner. 15. Barnyard sounds. 16. Voices at a party or on a street car. 17. The orchestra at practice. 18. Sounds in the crowd. 19. Bird calls.

Pictures

Practice 18

1. Describe a picture in this book so vividly that by listening to your word painting the class can sketch the picture. Select one that you haven't talked about in class or written about. Which of the suggestions in the chapter have you applied?
2. Describe vividly an advertisement, a poster, or a cartoon that has attracted your attention.
3. Describe the cartoon on page 317 and explain its meaning.

Faces

Practice 19

Entertain the class with word pictures of the faces you saw on a street car, bus, or subway train, at the fair, or at a meeting or entertainment.

CHAPTER XIV

SHORT STORY

Why Write Short Stories?

Most of the millions of magazines mailed each month to subscribers or sold on the news stands are filled, half filled, or quarter filled with short stories. People of all ages and classes like occasionally to leave their work, problems, and routine and live for a while in the world of the imagination. Because the short story, a concise, direct presentation of characters, an idea, a scene, and some dramatic action, can be read easily at one sitting, it has an especial appeal to our restless generation.

If you, like most other people, are going to read short stories in school and out of school, it is worth your while to learn to judge and appreciate them. A tennis player gets out of a championship tennis match keener and higher enjoyment than one who has never played the game, because he appreciates fine points of the contest to which the one who has not played tennis is blind. So one who has written stories selects more discriminatingly stories to read and appreciates more thoroughly the artistry and the truth in them.

Most students class story-writing with swimming and football as hard work but the best of fun. After learning the technique of story-writing many a pupil discovers that he has stories to tell and tries his hand at writing stories to sell. All who study and write short stories learn how to narrate entertainingly true or imaginary incidents.

What a Short Story Is

Because the term *short story* embraces the greatest variety of narratives—stories of terror, romantic adventure, ingenuity, local color, the supernatural, and dramatic incident, for example—

only a broad definition includes all. Moreover in story-writing as in the other arts a mature artist may disregard rules and principles without which the beginner will fail.

Dr. Blanche Colton Williams's terse definition is, "The short story is a narrative artistically presenting characters in a struggle or complication which has a definite outcome." J. Berg Esenwein says that the true short story is marked by seven characteristics: (1) a single predominating incident; (2) a single preëminent character; (3) imagination; (4) plot; (5) compression; (6) organization; and (7) unity of impression.

Commonly minor incidents prepare for the most important incident (1). In addition to the outstanding character (2) other necessary characters, usually not more than five, may be introduced. Imagination (3) is the picture-making power of the mind. Plot (4) includes complication, or tangling up, leading to a climax and resolution, or untangling. Conflict or struggle is the very heart of the short story. The characters get into trouble and then get out of it. Compression (5) requires the elimination of unnecessary setting, characterization, discussion, action, and words. The word *organization* (6) suggests that the short story, unlike the string of incidents in an account of a day's outing, consists of incidents causally related. Incidents grow out of the characters and cause other incidents. Finally, the short story leaves a unified impression (7), a feeling of joy, horror, triumph, despair, amusement, or grief.

Raw Materials

Although some people have livelier imaginations than others, yet even our greatest story-tellers have painstakingly collected the raw material out of which stories are made. This material lies all about us in our family, friends, and associates, the happenings of the day, the scenes we know, the ideas we discuss, the newspapers, magazines, and books we read.

First we should study ourselves. Arnold Bennett says that all the greatest novels are autobiographical. If a person thoroughly understands the working of his own mind, he knows much about other people. Next we should observe. Every professional writer

knows that setting down in a notebook what he sees opens his eyes so that he sees more to jot down. Only by developing a seeing eye can one really know the people, scenes, and characters he wishes to write about. We should also read. The newspaper, histories, biographies, travel books, and magazine articles present characters and incidents that may be used as starting-places for stories.

Conflict is the essence of the short story. Every one is interested in a race between two men for the quarter-mile championship, the control of a corporation or political party, or the hand of a girl in marriage, or the conflict between the man who wants his son to carry on the family hardware business and the son who is determined to be an actor. The struggle in a man's mind when he has a chance to "get even" with a rival or when he has an opportunity to earn a fortune by selling poisonous books, magazines, or drugs, or otherwise injuring his fellow-men is no less dramatic. All are interested too in the mysterious—the strange noise, the secret door, the letter written in code, the haunted house. Everybody enjoys also action, especially unusual or striking action in which the performers arouse our sympathy—marching soldiers, a hero aviator riding up Main Street, a man rescuing a horse from a burning barn, the freshman substitute fullback winning the game.

Practice 1

1. Find in the paper a news story which might be used as an incident or the predominating incident of a short story.
2. Walk past a store window. Describe the display in the window.
3. Jot down accurately an entertaining or illuminating conversation that you have overheard or had a part in.
4. Describe briefly the appearance and character of a person who belongs in a book. This may be some one you know or some one you have just studied on the subway or street car, or at a meeting.

Elements of a Short Story

The four elements of a short story are plot, character, atmosphere, and theme. In a character story the emphasis is on the presentation of a character; in a plot story, on complicated, novel,

or surprising plot; in an atmosphere story, upon the setting and subjective coloring. A story of theme illustrates strikingly an idea or a truth of human life. The short-story writer may begin with plot, character, theme, or atmosphere.

Plot

A common germ idea or starting-point of a short story is an incident, a situation, or an anecdote. The incident may be an experience of the writer or one of his friends, a happening recorded in a history, biography, or newspaper, or an imagined happening.

Goethe says that there are only thirty-six tragic situations. Some of these that are useful to the story-writer are the pursued, revolt, the enigma, fatal imprudence, rivalry of kinsmen or friends, unequal rivalry, obstacles to love, an enemy loved, ambition, mistaken identity, the savior, self-sacrifice for an ideal, self-sacrifice for kindred or friends, discovery of the dishonor of a loved one, and recovery of a lost one.

Examples of incidents or situations that have story value:

1. A doctor is persecuted by the taxpayers of a city or town because he advocates improvements to eliminate unsanitary conditions.
2. At a masquerade party a young man falls in love with a beautiful and fascinating oriental princess, who proves to be a boy.
3. When a man answers his rear doorbell one night, he finds waiting for him a policeman with drawn revolver and two neighbors who have been led to believe that there is a burglar in the house.
4. After marrying a man, a woman finds out that he is a liar and a thief.
5. A woman steals to pay for a trip South for her sick husband.
6. A mother sees her son taking money from her purse.
7. A girl falls in love with the son of her father's enemy.
8. A man crossing the street is knocked down by an automobile. He crawls to his feet and calls a traffic officer. Much to his amazement, he discovers his wife to be the driver of the machine.
9. Hating his stepbrother with all his heart, Jerry Taylor nevertheless risks his life to save him from a watery grave.
10. A man has just moved into a neighborhood where the houses are all alike. Coming home late at night, he finds he has no key, climbs through an open window, and discovers he has entered the wrong house.

Practice 2

1. Find in the newspaper, a history, or a biography an incident or a situation that might be used as a story-germ.

2. What experience of your own or of a friend's might be the starting-point of a short story?

Courtesy of the "Saturday Evening Post"

3. Imagine a happening or situation that could be used as a story-germ.

4. Find an anecdote that might be expanded into a short story.

5. Find or invent three other incidents, situations, or anecdotes that might be used as starting-points for stories. Do not include hackneyed

material such as the weird experiences that prove to be a dream or the athletic hero who wins the game and thus wins the hand of the beautiful girl he loves.

Character

The starting-point of a character story is commonly an unusual, striking, or fascinating real or imagined person. The story character regularly has one outstanding trait—kindness, shrewdness, ability to reason, faithfulness to duty, devotion to a master, desire for revenge, interest in crimes, determination, joy in work well done.

Examples:

1. A young man who instead of taking responsibility relies on his widowed mother, a saleswoman, to get him to school on time, to see that he does his homework, to pay his college bills, to find a job for him, and to get him to work on time.

2. A successful stained-glass window decorator who saves his money to go to Paris to study painting and starves as a painter rather than return to a good position as a stained-glass window decorator.

3. A woman who, like a child, builds air castles and then tells her friends again and again about trips abroad and around the world, country estates, servants, and expensive cars which she expects soon to enjoy but which never become realities.

4. A mechanical genius who enjoys taking a car apart more than riding in it and thinks out ways to improve his automobile, radio, and other machines. Sometimes the "improved" machines don't work.

5. An actor in middle life who for years is supported by his relatives while he goes from producer to producer seeking work. He is unwilling to do any kind of work but acting.

6. A boy who grows up with the idea that manual labor is beneath him and that study is unnecessary.

7. A girl who is never sincere, who always wears a mask to hide her real self.

8. A man who always suspects people of criticizing his clothing, becomes self-conscious, and in his efforts to please his supposed critics wears freakish clothes and makes himself ridiculous.

9. A boy who attends a private school and spends much of his time telling how popular he is and how much he does for the school, when in reality he plays but a very small part in the school's life.

PRACTICE 3

In the manner indicated describe briefly four people who have story value. Start with people you know, have heard about, or have read about, but change them if you wish.

Theme

Sometimes the story-writer starts with an idea or theme; most novels and short stories illustrate an idea or present in concrete form a truth of human life. James Lane Allen's *The Kentucky Cardinal* instills a love of birds; *Silas Marner* shows the influence of a little child upon a man; Tarkington's *Alice Adams* shows the effects of posing; his *Seventeen* interprets the youth of high-school age; Mitchell's *Hugh Wynne* makes more real the Revolutionary War, Washington, Arnold, and André; Sinclair Lewis's *Main Street* pictures the self-satisfied dullness of small-town life; his *Babbitt* shows the foibles of successful and self-sufficient city people; Dickens's *Nicholas Nickleby* attacks the abuses of charity schools and brutal schoolmasters; his *Oliver Twist* exposes the wretched condition of the poor in the English workhouses. The theme of De Maupassant's "The Necklace" is expressed in the sentence, "How small a thing is needed to save us or lose us!" The text of Hawthorne's *House of Seven Gables* is, "The fathers have eaten sour grapes, and the children's teeth are set on edge."

Examples of themes for short stories:

1. Jealousy leads to folly and injustice.
2. A mother's sacrifice, while seeming to benefit her child, in reality causes the girl to lose the most precious thing in life.
3. Judge a person by what he does, not by what he says.
4. An intelligent and resourceful wife is often the chief cause of a man's success.
5. A selfish wife may prevent a man's advancing in his business or profession.
6. Virtue is her own reward.—PRIOR
7. Sudden wealth is dangerous.
8. There is, however, a limit at which forbearance ceases to be a virtue.—BURKE
9. A friend to everybody is a friend to nobody.
10. All is not gold that glitters.

PRACTICE 4

Find or invent five themes which might be used as starting-points of stories.

Setting

Occasionally an author starts with a setting. Stevenson says, "Some places speak distinctly. Certain dank gardens cry aloud for a murder; certain old houses demand to be haunted; certain coasts are set apart for shipwreck." High-school students, however, as a rule write more easily and entertainingly when they begin with an incident, a situation, an anecdote, a character, or a theme than when they use setting as the starting-point for an atmosphere or local-color story.

Setting includes time, place, occupations, and conditions. When the curtain rises, one sees the setting of a scene of a play. Although important features of the background or setting are pictured near the beginning of the story, details are often presented as the story progresses. Long paragraphs of description slow up the story and confuse the reader; brief vivid descriptions help the reader to realize the story. Paragraph 3 of "The Necklace" presents the setting of the story by contrasting the poverty of Madame Loisel's dwelling with the splendor of the home of her dreams. Paragraph 9 gives the information that the Loisels lived in Paris.

THE NECKLACE[1]

By Guy de Maupassant

1. She was one of those pretty and charming girls, born as if by mischance, in a family of employees. She had no dowry, no expectations, no means of being known, understood, loved by a rich and distinguished man; and she let herself be married to a clerk at the Ministry of Public Education.

2. She dressed simply because she could not afford to adorn herself; but she was as unhappy as if she had fallen from a high estate; for women have neither cast nor station; their beauty, grace, and charm serve for family and noble birth. Innate fineness, instinct for beauty, and ver-

[1]The translation by Dr. Blanche Colton Williams is reprinted by permission from *A Book of Short Stories*, published by D. Appleton and Company.

satility, their only hierarchy, make women of the lower class equal to the grandest ladies.

3. She suffered ceaselessly, feeling herself born for delicacies and luxuries. She suffered from the poverty of her apartment, the miserable walls, the shabby chairs, the ugly furnishings. All these things, of which another woman of her class would not even have been sensible, tortured and angered her. The sight of the little Breton maid, her only servant, aroused in her gloomy regrets and distracted thoughts. She dreamed of silent antechambers draped with Oriental hangings, lighted by tall bronze lamps, and of two imposing footmen in knee breeches who drowsed in big armchairs lulled asleep by the heavy warmth of the stove. She thought of grand drawing rooms hung in antique silk, of elegant furniture holding priceless trinkets, and of little perfumed coquettish parlors, made for talks at five o'clock with particularly intimate friends, men celebrated and sought after, whom all women envy and whose attention they wish.

4. When she sat down for dinner at a round table covered with a cloth three days old, opposite her husband who uncovered the soup bowl exclaiming blissfully: "Ah! the good beef stew! I don't know anything better than that!" . . . she thought of dainty dinners, of shining silver plate, of tapestries that peopled the walls with ancient personages and strange birds in the midst of a fairy forest; she thought of exquisite dishes served on marvelous platters, of whispered gallantries which one heard with the smile of a sphinx while she ate the pink flesh of a trout or the wings of a quail.

5. She had no gowns, no jewels, nothing. And she loved that sort of thing only; she felt that she was made for that alone. She would have liked so much to please, to be envied, to be attractive and sought after. She had a rich friend, a companion of convent days, whom she did not wish any more to visit, because she suffered so on returning home. And she wept whole days from chagrin, regret, and despair.

6. Then one day her husband came in with a proud look, holding in his hand a large envelope.

7. "There," said he, "there is something for you!"

8. She quickly tore the paper, and drew out an engraved card which bore these words:

> 9. "The Minister of Public Education and Madame George Ramponneau beg M. and Mme. Loisel to do them the honor of passing the evening at the palace of the Ministry, on Monday, January 18th."

10. Instead of being delighted, as her husband had hoped, she angrily threw the invitation on the table, murmuring:

11. "What do you wish me to do with that?"

12. "Why, my dear, I thought you would be happy! You never go out; and it is an occasion, this, a big affair! I had a lot of trouble to get it.

Everybody wants one; it is very exclusive, and not many invitations are given to employees. You will see all the official world there."

13. She looked at him with irritation, and spoke impatiently:

14. "What do you expect me to put on my back?"

15. He had not thought; he faltered:

16. "Why, the dress you wear to the theater. It seems good enough, to me . . ."

17. He trailed off, dismayed, as he saw that his wife was weeping.

18. Two big tears fell slowly from the corners of her eyes to the corners of her mouth.

19. "What's the matter? What's the matter?" he stammered.

20. But by a violent effort she had conquered her grief, and she responded in a calm voice, as she wiped her wet cheeks:

21. "Nothing. Only I have no gown, and consequently I can't go to this ball. Give your card to some colleague whose wife will be better equipped than I."

22. He was grieved.

23. "Let us see, Mathilde," he replied. "How much would a suitable costume cost, one which would do also for other occasions, something quite simple?"

24. She reflected some seconds, calculating, and considering also the sum she could ask for without drawing an immediate refusal and a terrified exclamation from the economical clerk.

25. Finally, she answered hesitantly:

26. "I don't know precisely; but I think I could do it with four hundred francs."

27. He turned a bit pale; for he was saving just that sum with which to buy a gun and treat himself to some hunting the following summer on the plain of Nanterre, with friends who went down there of Sundays to shoot larks.

28. But he said:

29. "Very well. I'll give you four hundred francs. And try to get a pretty gown."

30. The day of the ball drew near, and Madame Loisel seemed sad, uneasy, anxious. Her gown was ready, however.

31. One evening her husband said to her: "What's the matter? Do you know you've been very funny for three days?"

32. And she answered: "It annoys me not to have one jewel, a single stone to wear. I shall make a miserable appearance. I'd almost rather not go to this party."

33. "Wear some flowers," he replied. "It's quite the thing this season. For ten francs you can get two or three magnificent roses."

34. She was not convinced.

35. "No, there's nothing more humiliating than to look poor among rich women."

36. Then her husband exclaimed:

37. "How stupid you are! Find your friend, Madame Forestier, and ask her to lend you some jewels. You know her well enough to do so."

38. "It is true!" she exclaimed joyfully. "I had not thought of that."

39. The next morning she went to see her friend and told her trouble.

40. Madame Forestier opened the mirror door of her wardrobe, took down a large jewel case, brought it, opened it, and said to Madame Loisel:

41. "Choose, my dear."

42. She saw first some bracelets, then a collar of pearls, then a Venetian cross, gold and precious stones, of admirable workmanship. She tried on the things before the mirror, and hesitated, unable to part with them or to return them.

43. "Haven't you anything else?" she kept asking.

44. "Oh, yes. Look. I don't know what will please you."

45. Suddenly she discovered, in a black satin box, a superb necklace of diamonds; and her heart began to beat with extreme desire. She took it up with trembling hands. She put it around her throat, over her high-necked dress, and looked at herself in ecstasy.

46. Then she asked, hesitatingly, full of painful doubt:

47. "Can you lend me this? Only this?"

48. "Why, yes, certainly."

49. She fell upon the neck of her friend, embraced her passionately, then fled with her treasure.

50. The day of the ball arrived. Madame Loisel made a great success. She was the most beautiful of all the women; she was elegant, gracious, smiling, and drunk with joy. All the men observed her, asked her name, begged to be presented. All the attachés of the cabinet wished to waltz with her. The Minister remarked upon her.

51. She danced with intoxication, with passion, made giddy by pleasure, thinking of nothing, in the triumph of her beauty, in the glory of her success, in a sort of happy cloud made up of all this homage, admiration, aroused desires, of a victory sweet and complete to the heart of a woman.

52. She left about four o'clock in the morning. Her husband had been sleeping since midnight, in a little deserted parlor, with three other men whose wives were enjoying themselves.

53. He threw over her shoulders the wraps he had brought, the modest garments of common life, the poverty of which clashed with the elegance of the ball dress. She felt this, and wished to get away quickly, in order

not to be noticed by the other women who were enveloping themselves in rich furs.

54. Loisel restrained her, as he said:

55. "Wait a minute. You'll catch cold outside. I'll call a cab."

56. But she did not listen to him and rapidly walked down the stairway. When they were in the street, they could not find a carriage; and began to look for one, shouting after the cabmen whom they saw at a distance.

57. Shivering, they walked in despair toward the Seine. Finally they found on the quay one of those ancient coupés seen in Paris only after nightfall, as if they were ashamed of their wretched appearance during the day.

58. It took them to their gate in the Rue des Martyrs, and they climbed up homeward, sadly. For her, it was all over. As for him, he was thinking that he would have to be at the Ministry at ten o'clock.

59. She took off her wraps before the mirror to see herself one more time in all her glory. But suddenly she screamed out. No longer were the diamonds around her neck!

60. "What's the trouble?" asked her husband, already half-undressed.

61. Excitedly she turned to him.

62. "I've—I've—I've lost the necklace, Madame Forestier's necklace!"

63. He stood up, terrified.

64. "What—how—impossible!"

65. They looked in the folds of her dress, in the plaits of the cloak, in the pockets, everywhere. They could find it nowhere.

66. "Are you sure you still had it when you left the ball?" he asked.

67. "Yes, I touched it in the vestibule of the Ministry."

68. "But if you had lost it in the street, we should have heard it fall. It ought to be in the cab."

69. "Yes, probably. Did you take the number?"

70. "No. Did you notice it yourself?"

71. "No."

72. Thunderstruck, they looked at each other. Finally, Loisel dressed again.

73. "I'm going over the whole route on foot," said he, "to see if I can't find it."

74. And he went out. Crumpled in a chair, she waited in her ball dress without strength to go to bed, without life, without a thought.

75. Her husband returned around seven o'clock. He had found nothing.

76. He went to police headquarters, to newspapers, to offer a reward, to cab companies—everywhere the smallest hope urged him.

77. She waited all day, in the same state of terror before this frightful calamity.

78. Loisel returned in the evening with a pale and hollow visage; he had discovered nothing.

79. "You must write," he said, "to your friend, that you have broken the clasp of the necklace, and that you are having it repaired. That will give us time to turn round."

80. She wrote at his dictation.

81. At the end of a week they had lost all hope.

82. Loisel, who looked five years older, declared: "We must consider the replacing of the necklace."

83. The next morning they took the box which had contained it and went to the jeweler's whose name was inside. He consulted his books:

84. "It was not I, madame, who sold the diamonds; I furnished only the jewel case."

85. Then they went from jeweler to jeweler, looking for a necklace like the lost one, consulting their memories, both of them sick from chagrin and anguish.

86. They found in a shop in the Palais Royale a string of diamonds which looked to them exactly like the one for which they were searching. It was worth forty thousand francs. They could have it for thirty-six thousand.

87. Then they begged the jeweler not to sell it for three days. And they made the stipulation that he would take it back for thirty-four thousand francs, if they found the first before the end of February.

88. Loisel had eighteen thousand francs which his father had left him. He would borrow the rest.

89. He borrowed, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He made notes, took ruinous terms, had to do with usurers, with all the race of lenders. He compromised all the rest of his life, risking his signature without even knowing if he could pay duly; and, terrified by the anguish of the future, by the black misery about to destroy him, by the prospect of all physical privations and all moral tortures, he went to get the new necklace, laying upon the counter of the merchant thirty-six thousand francs.

90. When Madame Loisel took back the necklace, Madame Forestier said to her coldly:

91. "You ought to have returned it to me sooner; I might have needed it."

92. She did not open the box, as her friend had so greatly feared. If she had been aware of the substitution what would she have thought? What would she have said? Would she not have taken Mathilde for a thief?

93. Madame Loisel knew the horrible life of the needy. She took the part suddenly thrust upon her, however, with heroism. This frightful debt had to be paid. She would pay it. They sent away the servant; they changed their lodgings; they rented quarters in an attic.

94. She knew the heavy work of the housekeeping, the hateful cares of the kitchen. She washed the table utensils, using her rosy nails upon the greasy pots and the bottom of the stew pans. She washed the dirty linen, the smocks and the dish towels, which she dried on a line; every morning she took the slops down to the street, then carried up the water, stopping at each landing to catch her breath. And dressed like a woman of the people, she went, basket on arm, to the fruiterer, the grocer, the butcher haggling, insulted, defending her miserable money, sou by sou.

95. Every month they had to pay off some notes, renew others, obtain more time.

96. Her husband worked in the evening, clearing up the accounts of a merchant, and at night he often did copying at five sous a page.

97. And this life lasted ten years.

98. At the end of ten years they had paid everything, all at usurious rates and with compound interest.

99. Madame Loisel looked old, now. She had become hard, strong, and rough—the woman of poor households. Her hair unkempt, her skirts askew, her hands red, she talked loud, as she washed the floor with great splashes of water. But sometimes, when her husband was at the office, she would sit down by the window, and think of that evening of long ago, of the ball where she had been so beautiful and so admired.

100. What would have happened if she had not lost the necklace? Who knows, who knows? How singular and changeful life is! How small a thing is needed to save us or lose us!

101. But one Sunday, when she had gone to take a walk in the Champs Élysées, to refresh herself from the cares of the week, she suddenly saw a woman leading a child. It was Madame Forestier, still young, still beautiful, still engaging.

102. Madame Loisel felt moved. Ought she to speak? Yes, certainly. And now that she had paid, she would tell her everything. Why not?

103. She stepped up:

104. "Good day, Jeanne."

105. The other did not recognize her, astonished to be addressed so familiarly by this common woman. "But, Madame," she stammered, "I do not know . . . you must have made a mistake."

106. "No. I am Mathilde Loisel."

107. Her friend uttered a cry:

108. "Oh, my poor Mathilde, how changed you are!"

109. "Yes, I have had some hard enough days, since I saw you, and days wretched enough . . . and all because of you."

110. "Of me. . . . How is that?"

111. "You remember the diamond necklace you let me have to wear to the ball at the Ministry?"

112. "Yes. Well?"

113. "Well, I lost it."

114. "What—how—you brought it back to me."

115. "I brought you another just like it. And for ten years we have been paying for it. You must understand that it was not easy for us, who had nothing. At last it is ended, and I am fairly content."

116. Madame Forestier had stopped.

117. "You say that you bought a diamond necklace to replace mine?"

118. "Yes. You were not aware of it, then? They were very much alike."

119. And she smiled with a joy proud and naïve.

120. Madame Forestier, strongly moved, took both her hands.

121. "Oh, my poor Mathilde! Why, mine was paste! It was worth at most five hundred francs!"

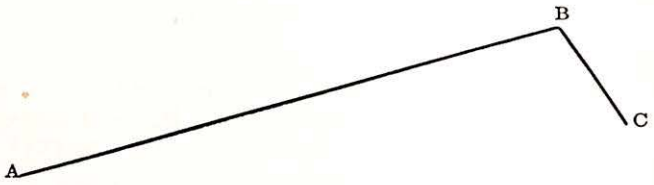
Local Color and Atmosphere

Local color suggests the Cape Cod of Joseph C. Lincoln, the Virginia of Thomas Nelson Page, the New Orleans of George W. Cable, the northwestern farm-country of Hamlin Garland, the New England of Mary Wilkins Freeman, the Pennsylvania Germans of Elsie Singmaster. Each of these authors has presented in detail the manners, customs, dress, dialect, and scenery of a section of our country. In "The Necklace" the references to a dowry (paragraph 1), to lark-shooting (paragraph 27), to a wardrobe with a glass door (paragraph 40), and to the "ancient coupés" (paragraph 57) are illustrations of local color, of which there is very little in this story.

The Winston Simplified Dictionary defines atmosphere as "the influence effected by a work of art or literature upon the spirit or emotion." Edgar Allan Poe says that there should be no word in a short story which does not help to produce a preconceived effect. His stories illustrate his theory and influence us by their atmosphere of gloom, mystery, weirdness, and horror. An effective ghost story has an atmosphere of uncanniness, spookiness, or creepiness. Paragraphs 2, 3, 4, and 5 of "The Necklace" suggest an atmosphere of gloom.

Building a Plot

A simple plot may be diagramed in this way:



A is the cause or initial impulse, the incident or force which starts the story. In "The Necklace" it is the receiving of an invitation from the Minister of Public Instruction. Without this invitation there would not have been any story. The line *AB* represents the complication, entanglement, mix-up, or rising action; *B* is the effect or the climax. In "The Necklace" the entanglement includes Loisel's giving his wife four hundred francs for a party dress, her borrowing a necklace from Madame Forestier, Madame Loisel's triumph at the ball, the losing of the necklace, their search for a necklace like the lost one, their buying the necklace for thirty-six thousand francs, Madame Loisel's returning the necklace, her meeting Madame Forestier in the Champs Élysées.

In this story the climax, the untangling or falling action, and the conclusion are in paragraph 121. Barrett defines climax as "the apex of interest and emotion, the point of the story." For this surprise ending the untangling is shorter than it is in most stories. Yet a good rule for story-writing is to make the untangling and conclusion as brief as possible.

An essential difference between the incidents of a plot and the incidents of a fishing trip is that the happenings of a fishing trip are like a string of beads or a train of cars, whereas the incidents of a short story are related by cause and effect or are motivated. In "The Necklace" the invitation causes the purchase of the party dress and the borrowing of the necklace; the invitation and the borrowing lead up to Madame Loisel's triumph at the ball and the losing of the necklace; the losing of the necklace is the cause of the search for the necklace, their buying a necklace for thirty-

six thousand francs and returning it to Madame Forestier, and their ten years of drudgery.

The essential difference between an incident and the plot of a short story is complication. When Margaret Wayne, the daughter of the president of the National City Bank, having been told by a magazine editor that her stories lack atmosphere, leaves her Park Avenue home to work in a department store as Jessie Thomas, lives with salesgirls, and later becomes a successful short-story writer, her overcoming an obstacle may be written up as an incident. The criticism of the editor is the inciting impulse and the publication of her stories is the climax. If, however, the proprietor's son, who is starting at the bottom as a shipping clerk, falls in love with this unusual shopgirl, the complication gives the incident story value. Likewise in "The Necklace" the borrowing and losing of the necklace complicate the receiving an invitation and enjoying a triumph at the ball and make the story.

"The Gift of the Magi" illustrates a favorite method of O. Henry, complicating by having the characters work at cross-purposes. Della and Jim need money to buy Christmas gifts. Della's love for Jim prompts her to sell her hair to buy him a platinum fob chain for his watch; Jim sells his watch to buy Della pure tortoise shell combs, side and back, with jeweled rims.

Struggle is another important element of plot construction. The struggle may be physical or mental and may be between man and nature, man and animal, man and man, man and supernatural forces, or man and himself. When, for example, Jim Vaughn hesitates between rescuing an enemy and letting him die, the mental struggle has story value. Stevenson's "Markheim" and De Maupassant's "The Coward" are other illustrations of the struggle between a man and himself.

Complication and struggle lead to suspense, an important element in a plot. When the action is complicated and the struggle between man and man, man and himself, or man and a supernatural power seems equal, the reader does not like to lay down the magazine or book until he knows how the story ends. If the reader knows early in the story that the substitute will win the

game, that the girl will marry her guardian, that Margy will prevent the robbery, that the ghost is a mischievous boy, that the necklace is only paste, he is not likely to finish the story. Paragraph 75 of "The Necklace" is an illustration of suspense.

In "The Necklace" suspense and surprise are created also by leaving out the fact that the lost necklace was only paste. Instead of telling the story in the strictly chronological order, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, De Maupassant makes use of the order 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 8. He conceals the secret that the necklace was only paste and places this information at the end.

Action-Plot

In the building of a plot a germ idea, which may be an incident, situation, anecdote, theme, character, or scene, is the starting-point. The next step is to develop the plot-germ into an action-plot.

Example of action-plot:

THE DISAPPEARANCE OF JOHANN GERHARDT

On March 19, 1898, the foremost newspapers of Berlin announced in glaring headlines the disappearance of the world's most famous contemporary musician and composer, Johann Gerhardt. Underneath, in smaller type, the papers explained that Gerhardt had been missing for five days and that his valet, becoming anxious, had notified the police. A full description of Gerhardt was given and a large reward offered for any information concerning him.

On April 2 the disappearance of Gerhardt had not yet run out the usual short life of the sensational story. Not one clue had the baffled police. His disappearance seemed almost supernatural. The papers published an account of his rapid rise from the poor sixteen-year-old peasant boy studying at the free musical institute, to the man of thirty whose creative genius critics the world over deemed limitless.

Thus spoke the newspapers. What they did not know was that Johann Gerhardt's gift for composing was slowly driving him mad. On the night of his disappearance Gerhardt had tramped into the heart of Old Berlin in the clutches of the relentless urge of melody. At such times as these he would hear, far away, a melody, very faint, very elusive. He would hear it again and again—always losing it. Try as he would he could not put it on paper, could not even hum it. For hours, even days, this would go on. He could not escape it. Always it was there.

On March 15 Gerhardt had stumbled into a tiny alley, trying vainly to elude the urge. Suddenly a melodeon began to play and to pour out its soul into the night. A light shone from the window of the house. That looked like home to Johann; he would go in. He had knocked, entered, and in a burst of confidence had told his tale to the old wood carver who lived there. The old man understood him, sympathized with him, and advised Johann to give up his old life and try hard bodily labor instead. He knew that only in hard work would Johann find relief.

At present, in Berlin, the disappearance of Johann Gerhardt is an unsolved mystery, and Johann Gerhardt the musician is a legend, his works a living memorial to him. But in the heart of Old Berlin, Johann Gerhardt, the wood carver, has found peace.—PUPIL'S THEME

PRACTICE 5

Develop one of your story-germs into an action-plot.

Creating Characters

Commonly in a story there are not more than six persons, one of whom occupies the center of the stage. In "The Necklace," which has three characters, Loisel, Madame Loisel, and Madame Forestier, the spotlight is on Madame Loisel.

As a rule, the preëminent character has a dominant trait, characteristic, desire, weakness, power, ambition, or ideal, upon which the plot is built. In "The Necklace" the outstanding trait of Madame Loisel, her desire to enjoy the delicacies and luxuries of life, leads to her borrowing and losing the necklace and hence is the foundation of the plot.

Sometimes a minor or humorous weakness or striking contradiction is associated with a desirable dominant trait. For example, the benevolent gentleman loves everybody and everything but hates cats; the prosperous, generous man never throws away a string; or a hero in battle is afraid to face an audience.

To put real people into stories one must first know thoroughly some interesting people. Hence students of life and of story-writing should form the habit of studying and understanding the boys, girls, men, and women they see or meet in the home, the church, the theater, the classroom, and the street car, discovering the distinguishing mark or trait of each, and using in their stories

these people, not Japanese generals, German industrial leaders, Russian peasants, Swiss farmers, or the "four hundred," unless they really know these people.

Practice 6

Write the biography of a person you intend to put into your story. Start with some one you know but change the character as you see fit and use your imagination for details. Include in your biography birth, parentage, childhood, later life, achievement, character, dominant trait, temperament, and appearance.

Traits of character are best portrayed by acts and speech but may be suggested in a description of the person or explained in an analysis of his character. Dickens's "In came Mrs. Fezziwig, one vast substantial smile" illustrates the mingling of description and characterization. In "The Necklace," De Maupassant does not tell us that Loisel was practical, thoughtless, and dense; he tells us what Loisel did and said so that we may get acquainted with him as we do with a person we meet. Loisel's saying, "Ah! the good beef stew!" (paragraph 4), his plan to buy a gun and shoot larks on Sundays (paragraph 27), his remembering that he had to be at the Ministry by ten o'clock (paragraph 58), his systematic search for the necklace (paragraphs 73, 76), and his suggesting to his wife that she write an untruth to Madame Forestier (paragraph 79) present dramatically his thoughtlessness and practicality. In portraying Madame Loisel, De Maupassant tells us that she was pretty and charming, had no dowry, suffered endless misery because of her poverty, dreamed of palaces and banquets, had no fine dresses or jewels, loved nothing but luxuries, desired to be envied and sought after, wept days after visiting her rich friend, asked for as large a sum for a dress as she thought her husband would give her, tried on all Madame Forestier's ornaments and hesitated about giving them back, tried to escape from the ball before other women noticed her wraps, had not strength to think or to go to bed after the necklace was lost, and for ten years endured hard work and poverty with real heroism. Most of these incidents and characteristics impress upon our minds her outstanding trait, her desire for luxuries and admiration.

Point of View

Before writing the first word of a story, one should decide whose story it is or who should tell the story. The common narrators are a major, a minor, or a silent character who tells the story in

Courtesy of the "Saturday Evening Post"

the first person; the author who tells the story objectively; and the author who looks over the shoulder of the main character and tells the story from that person's point of view. Stockton's "The Lady or the Tiger?" Ellis Parker Butler's "Fleas is Fleas," Mary Wilkins Freeman's "The Revolt of 'Mother'," and De

Maupassant's "The Necklace" are examples of stories told objectively in the third person. Poe's "The Cask of Amontillado," "The Pit and the Pendulum," "The Manuscript Found in a Bottle," and "The Gold Bug" are told in the first person.

Opening

Barrett Wendell says, "Most people have a strong impulse to preface something in particular by at least a paragraph of nothing in particular, bearing to the real matter in hand a relation not more inherently intimate than that of the tuning of a violin to a symphony." A good beginning catches the reader's interest.

One can find out how to begin his story by studying the openings of successful stories. "The Necklace" begins with five paragraphs of characterizing, picturing, informing, and striking the tone.

Freeman's "The Revolt of 'Mother' " opens with dialog:

" 'Father!'
'What is it?'
'What are them men diggin' over there in the field for?' "

Stockton's "The Lady or the Tiger?" begins with characterization:

"In the very olden time, there lived a semi-barbaric king, whose ideas though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and untrammeled, as became the half of him which was barbaric."

In "The Gold Bug," Poe starts with setting, characterization, and needed explanation:

"Many years ago I contracted an intimacy with a Mr. William Légrand. He was of an ancient Huguenot family, and had once been wealthy; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina."

Brand Whitlock's "The Gold Brick" begins with incident and characterization:

"Ten thousand dollars a year! Neil Kittrell left the office of the *Morning Telegraph* in a daze."

The rule is to begin a character story with character delineation, an atmosphere story with setting, and a plot story with incident or dialog. When in doubt, begin with action and tuck in a bit at a time the antecedent explanation, characterization, and setting.

Often as in Poe's "The Cask of Amontillado" the first part of the story is omitted. Poe does not include the incidents which made Montresor desire revenge. This story is represented by the numbers 7, 8, 9, 10, 11, 12; incidents 1, 2, 3, 4, 5, and 6 are omitted. A safe rule for the opening is to start as near to the climax as possible.

The order of the detective story is 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The author begins with the commission of a crime and gradually unwinds the tangled incidents until he reaches the first one and hence completes the solution of the problem.

Practice 7

1. Study the openings of a dozen stories. How many open with incident? With dialog? With setting? With characterization? With necessary antecedent explanation? With a general proposition, or theme, which the story will illustrate? With a combination of these?
2. Write the opening of your short story.

Dialog

Although uncritical readers like a story with "lots of conversation in it," a story by a beginner usually contains little dialog. Conversation is hard to write, and no conversation is preferable to stilted, unnatural talk that does not fit the characters. Likewise conversation which does not serve a purpose—characterize or advance the plot, for example—should be rigidly excluded from the story.

To learn to write dialog one must get out among people, know them, and also observe carefully the details of their speech—coherence, point, accuracy, length of sentences, type of sentences, fluency, vocabulary, grammar, pronunciation, tone, mannerisms.

The writer of conversation needs also to present attractively what he observes. Instead of a string of *he saids* and *he replieds*, he can use for variety *grunted, roared, snarled, sneered, maintained.*

contradicted, explained with icy precision, cried angrily, shouted, corrected, asked, drawled, whispered, volunteered, yelled, mumbled, rejoined, retorted, ventured, muttered, stammered, snickered, boasted, chuckled, dashed in, exclaimed, gasped, growled, or *hinted darkly.*

The introductory *he said, he mumbled,* or *he shouted* may be placed at the beginning of the speech, in the middle, or at the end. When there is no possibility of confusion, the introductory expression is omitted. Paragraphs 12, 44, 48, 67-71, 108-115 of "The Necklace" are illustrations.

Other ways to make dialog natural, interesting, and sprightly are by having the speeches short, using freely for most characters contractions and colloquialisms, having one speaker break in on another before a speech is completed, letting a character ask another question instead of answering the question asked, and having a person anticipate a question and answer it before it is asked.

Practice 8

1. What variations of *he said* and *he replied* are there in "The Necklace"? Illustrate variations in the placing of the introductory expression.
2. Study the conversation of "The Necklace." Show how it is made natural, interesting, and lively. Is there any talk out of character, or wooden or dull talk?
3. Write a conversation that will form a part of the story for which you have already written the action-plot and the opening.

Pictures and Contrast

One way to make the story seem real is by picturing vividly but tersely the characters and the setting. To describe a real place or person clearly one must first study the scene or person, and to paint an imaginative picture one must first have a clear, detailed picture in his mind. The writer who does not observe or see in imagination the sparse hair, gray beard, wrinkled face, faded coat, square jaw, and keen, kindly eyes of the heroic failure in his story will write a fairy story about phantoms, not real people. Flaubert tells us when we "pass a grocer seated at his shop door and a janitor smoking his pipe" to picture them so that

no one can "confound them with any other grocer or any other janitor."

Another device for making clear and forceful what one has to say is contrast. De Maupassant contrasts the stolid Loisel with his luxury-loving wife, Madame Loisel's actual surroundings with what she wanted, and her evening of triumph with her ten years of drudgery.

PRACTICE 9

1. In "The Necklace" what are two illustrations of the fact that De Maupassant was an observer?
2. Find two vivid pictures in "The Necklace."
3. What contrast is expressed or implied in paragraph 3 of "The Necklace"? In paragraph 4? In paragraph 23? In paragraph 50? In paragraph 52? In paragraph 59? In paragraph 94? In paragraph 99? In paragraph 101?

Compression and Movement

Of De Maupassant's stories Brander Matthews says, "They are simple, most of them; direct, swift, inevitable, and inexorable in their straightforward movement. If art consists in the suppression of nonessentials, there have been few greater artists in fiction than De Maupassant. In his short stories there is never a word wasted, and there is never an excursus." In "The Necklace," De Maupassant by omitting a great mass of nonessential details and delineating character and setting with a few swift strokes tells the tragedy of a lifetime in a few pages.

Short stories vary in length from 1500 to 8000 words, with a few even shorter or longer. A rough draft, however, is ordinarily longer than a finished composition. If therefore your story after the first writing is 2500 words long, you will probably make it livelier and more entertaining by cutting out 500 words in the revision.

PRACTICE 10

QUESTIONS ON "THE NECKLACE"

1. Show that paragraph 1 is a good example of compression.
2. In paragraph 3 how many words are used to show the poverty of the Loisels?

3. Why does the author give only two paragraphs to the ball? Why doesn't he paint a detailed picture of the ballroom?

4. Note the compression in paragraphs 38, 39, 40, 41, 69, 70, 71, 80, 81, 103, 104. Which of these passages express emotion? Does a person when he feels deeply commonly use long, roundabout sentences, or short, direct sentences?

Plausibility

Because "truth is stranger than fiction," to say of an incident in a short story that it really happened is not proof that it is plausible. To be plausible an incident must seem true. In other words, in a story every effect has a cause; every act grows out of the character delineated and the preceding action. Although no one probably ever lived on a desert island in the manner depicted in *Robinson Crusoe*, yet because of the minuteness of detail and absolute naturalness the story has the air of truth, and is really more plausible than are many happenings recorded in the newspapers. Although no New England woman ever moved into a new barn, nevertheless because of Mr. Penn's thoughtlessness and obstinacy, his building a new barn, Mrs. Penn's righteous indignation, Nanny's approaching wedding, and Mr. Penn's going to Vermont to buy a horse, Mrs. Freeman's "The Revolt of 'Mother'" seems real.

Style

In "How 'Flint and Fire' Started and Grew," Dorothy Canfield tells how she wrote one of her stories. After "the materials were ready, the characters fully alive" in her mind "and entirely visualized, even to the smoothly braided hair of Ev'leen Ann," she scribbled the story as rapidly as her pencil could go. "After this came a period of steady desk work, of rewriting, compression, more compression," rewriting of "clumsy, ungraceful phrases," and revision for correctness, suggestiveness, accuracy, movement, proportion, and sound.

In answer to the question "How can I acquire style?" Robert W. Neal says, "Don't try to . . . directly. Strive rather to report accurately what you observe and think and feel." Although struggling for a literary style is likely to lead to affectation and

emptiness, by taking pains one can acquire the knack of building varied, lively, forceful, and natural sentences. Writing "The Necklace" in one's own words without referring to the story, and then comparing one's sentences with De Maupassant's simple, lucid, accurate, crisp, terse language is a good exercise.

Title

A good title should be brief, definite, and original, should be suitable for the story, and should excite curiosity. Comparatively few titles of short stories are more than five words long. "All Is Not Gold That Glitters" is both long and hackneyed. Definite, specific, suggestive titles are more attractive than vague, general, commonplace ones. "A Hero," "A Russian Tale," "Friendship" "Decisions," "The Unknown," and "His High Position" are general and commonplace. Of course, the title should, like the opening, attract readers.

Practice 11

1. Which of these are good titles: "Wee Willie Winkie," "The Gold Bug," "Peg's Dilemma," "The Vital Point," "An Agreement and Its Outcome," "The Lady or the Tiger?" "The Hired Baby," "Gallegher," "Percival Galahad Barnose," "A Love Story," "College Friends," "Thoughtless," "Genius Rewarded," "The Purloined Letter," "A Ragtime Lady," "The Elephant Remembers," "That Brute Simmons," "The Monkey's Paw," "A Gay Old Dog," "The Gray Ghost"? Why?
2. From magazines or a book of short stories select six excellent titles.

Practice 12

Some questions on "The Moon Coin":

1. Is plot, character, theme, or atmosphere conspicuously emphasized?
2. Show that the story has (or has not) a single predominating incident.
3. Has it a single preëminent character? Prove.
4. Does the story give a unified impression? What is it?
5. How much time does the story cover? Does the length of time destroy the unity of the story?
6. What is the setting? Does the entire action happen in one place? If not, do unnecessary changes of scene destroy the unity?

7. In the plot what is the cause or inciting impulse, what are the incidents, and what is the effect or climax?
8. Show that the plot is (or is not) compressed.
9. What is the outstanding trait of each character?
10. Do the characters show their traits by their speech and acts? Does the author describe, analyze, and explain the characters?
11. Is use made of local color? If so, where?
12. Is there a struggle or conflict? What is it?
13. Is the plot complicated? If so, how?
14. If the story has suspense, show how it is secured.
15. Has the story a theme? If so, what is it?
16. Who is the narrator?
17. How does the story open?
18. Is there any variation from the chronological order 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12?
19. What proportion of the story is dialog?
20. Show that the dialog is (or is not) natural, interesting, and sprightly. What substitutes for *said* and *replied* are used?
21. What pictures are there?
22. What use is made of contrast?
23. Is the story plausible?
24. Use five adjectives to characterize the style.
25. Show that the title is (or is not) a good one.

THE MOON COIN[1]

By Mildred Freeman

The full moon is a golden coin. Any one who can steal it out of the sky can buy with it his heart's desire.

Once upon a time a princess and a woodcutter's lad nearly did steal the moon. The princess's name was Ingrid, and she lived in a far country at the edge of fairyland. One of her sisters was married to a prince of India and one to the king of Spain. Her brother, who was also married, was king of the land.

Ingrid herself, however, was not married, nor did she rule any one. It seemed to her that she was the most useless person in the world. The queen, her brother's wife, who looked like a gimlet, declared that the uselessness was not a seeming but a fact. Moreover, it apparently was her policy to keep useless things out of sight, for Ingrid was left a great deal to herself.

[1]Winner of the first prize in a national contest. Printed first in the Student-Written Number of the *Scholastic* and later in *Saplings*, Third Series. Copyrighted by the Scholastic Publishing Company.

It was her custom when alone to sit with her embroidery at a window of the palace facing the mountains to the southeast. When she grew tired of the embroidery, as often happened, she took an old book of magic that a wizard had given her and went down into the garden below and climbed onto the high palace wall. On the inside of the wall there was a big oak tree with low spreading branches, really quite easy to climb when one had acquired the knack of the thing.

From the wall's top Ingrid could see more of the mountains and some trees and a bit of road leading into a wood. The big oak spread its branches over her as she sat there, and flecks of sunlight sifted through the leaves and fell on her plaited golden hair and her soft blue dress and on the black characters of the great book of magic in her lap.

The thick foliage protected her—or so she thought—so that she could not be seen from the road. No one ever passed along it, anyway, except a tall woodcutter's lad in a brown smock with a load of faggots and sometimes an axe over his shoulder. Since he was the only one to pass, the princess got to know him rather well in all his outward habits. He never wore a hat and his thick dark-brown hair was rough and curly, glowing here and there with coppery lights. It made the princess want to touch it with her hands and smooth it down.

He usually came by towards evening. Sometimes he whistled and strode along blithely; sometimes he was pensive and hummed a melancholy half-remembered little tune or did not hum at all; then again he walked frowning, deep in thought, or quickly, apparently pondering many things. Once he stopped, hearing a bird in Ingrid's tree, and looked up for the singer. His eyes were brown and shining under dark slender brows. Ingrid shrank back upon the wall, fearing lest he see her.

She often wondered about him, puzzling over what his thoughts might be, imagining what sort of house he had and what his mother was like—if he had one—and even wondering what he ate.

Then one day in the book of magic she read about the full moon. She read about its being a golden coin and learned how it might be stolen by a person who climbed to the top of a mountain—one of these very mountains to the southeast, for instance—and caught the moon just as it was rising. The fairies, the Little People of the hills, said the book, were jealous of human beings for having souls and would do everything in their power to prevent a person from stealing the moon and so getting his heart's desire.

There was, however, a magic word as beautiful as all beauty, containing within itself the fulfillment of life; and it, when said, would make the fairies powerless. The word was written in black letters in the book. Ingrid said it out loud, and it was bright and flashing like a silver sword. A fairy, bent on some business of his own among the wild flowers growing

by the road that ran by the wall, heard it with his pointed ears and trembled all over his small body.

Ingrid, of course, did not even see him. She sat on the wall and leaned against the trunk of the tree and thought, gazing at the blue sky above the mountains. As she thought, she grew troubled; for she did not know what her heart's desire was. There were things that she wanted, but she wanted them only with her mind or her senses or the fringe of her heart. Not one of them could really be called a heart's desire. Now, as she puzzled, she heard a familiar step on the road below, and, looking down, beheld the woodcutter's lad passing beneath, his axe and a bundle of faggots on his back; and she had her idea. Before she knew what she did, she had, book of magic and everything, jumped off the wall—which was fully ten feet high, and it's a wonder she didn't hurt herself—and was running down the road after him crying, "Oh, please wait!" catching up with him as he turned around.

He looked down at her, at her wide blue eyes and the golden braids of her hair with the net of seed pearls on her head, and her blue silk dress shot with gold with the golden girdle around her hips, and the great gold-clasped book of magic in her arms; and an odd expression of mingled admiration and astonishment came over his face.

"Good afternoon," said the princess.

"Good afternoon," answered the woodcutter's lad dazedly, staring at her.

"Would you like to have your heart's desire?" asked the princess. "What is your name?"

"Who would not?" answered the woodcutter's lad, smiling suddenly so that she smiled back. "My name is Diccon. What is yours?"

"I am Ingrid. I can tell you how you can get your heart's desire before tomorrow's sun rises—if you will come with me."

"You—you what? Here, do not stand there looking at me so. You are something I dreamed. I am afraid that in a minute I will wake up. Sit on my bundle of faggots, and tell me how I can get my heart's desire." He set the faggots down by the roadside, and the princess sat on them with the book of magic open on her knees.

"This is a book of magic," she said to Diccon, who listened eagerly; and she told him what was written about the full moon.

When she had finished Diccon sat back on his heels and gazed at the mountains. "To steal it as it rises," said he. "The moon will be full tonight, Ingrid."

"Yes," answered the princess. "And it is nearly sunset. It will be rising."

"Well," said Diccon. "Shall we go get it?"

"Oh, yes," cried Ingrid, jumping up. "Do let us! We cannot help but reach the mountain top if we hurry. The Little People cannot harm us,

for we have the magic word which is bright and flashing like a silver sword. It will frighten them away."

"Fine!" replied Diccon gayly. "We'll scare them out of their little green jackets. But first we will leave my axe and faggots and your book here in this hollow tree until we get back; for we cannot carry them." So saying, he hid the things, and he and Ingrid set out toward the mountains.

After they had gone a little way along the tree-shaded road, Diccon stopped, running his fingers through his rough curls, and looked down at the princess. "How is it that we are going to get my heart's desire? Do you not want yours?"

"Why, you see," answered Ingrid, "I thought and thought, and there are things which I wish for with my mind and things which I wish for with my senses and the fringe of my heart; but there is nothing for which I ache in my heart's heart so that there is a crying all the time inside of me for want of the thing. Therefore, I came to you. What is your heart's desire?"

Diccon laughed at her for her seriousness and began to walk on again. "My heart's desire?" asked he. "My heart's desire? Oh, when I get the moon coin, I shall buy me a new axe, or perhaps a cow and four pigs that I may be a farmer instead of a woodcutter's lad. And I will buy a fine suit of clothes and a hat with a red cock's feather, and a silk dress and a fine linen kerchief for my mother."

"Oh, but," protested Ingrid, "you no more have a real heart's desire than I have. These are all unimportant things. You do not want them with your heart's heart."

"No?" asked he. "And who are you to say what is in the heart of the heart of a man? How do you know I do not ache for the cow, and that there is not a crying all the time inside of me for the four pigs? Truly I have longed for the hat with the red cock's feather, and my mother has never had a silk dress in all her life."

"I can understand about the red feather," said Ingrid. "I know how I have always wanted a pair of red shoes. And surely your mother should have a silk dress. But," and her laughter bubbled over, "I do not see how any one can ache for a cow."

Diccon looked at her. "In the forest where I cut wood," said he, "there is a brook where the water bubbles over the stones with just such a sound as you made when you laughed. It is the prettiest happy sound in the world. I do not ache for cows when I hear it. Perhaps, though, I will not buy anything with the moon coin at all. Maybe I will carry it home and set it on the dresser, along with my mother's three blue plates and the milk jug with the broken spout. I am sure it would be looking grand there, and no one else in the land could say he had the moon on his dresser. My mother tells me that I often cried for the moon when I

was a baby. I do not doubt it. That is the trouble with babies: they are too much given to crying and to dribbling at the mouth."

"I would like to have seen you when you were a baby," said Ingrid. "Look, the trees are fewer, and there is more grass. We are getting onto the mountain. But truly, there is no use climbing it if neither of us has a real heart's desire."

"Oh, we may think of one before we get to the top! You're not tired, are you?" His brown eyes were suddenly concerned.

"Not a bit."

They walked on in silence for a while, Diccon slowing his steps so as not to outdistance her. The sun had almost set, and the trees and stones on the mountain cast long shadows on the grass. In the shadows and behind the trees and the stones was a faint rustling and whispering where the Little People watched with hostile eyes these intruders in their chosen place.

There is an old legend which says that the fairies once dwelt in Heaven, but were cast out for some crime. Whether this be true or not, they hate all grown-up people because human beings have souls, and fairies have only elemental spirits of earth and air and fire. Children they hate less; for the souls of children until they have tasted love or sorrow are, to some extent, asleep; and the Little People believe that it is possible to steal body and soul away to fairyland and to keep the soul always unawake.

Because of their ancient hatred, the elves gathered numberless, encircling Ingrid and Diccon, and followed them, beginning gradually, slowly, to close in upon them.

"I had a heart's desire this morning," said Diccon.

"Haven't you it any more?" asked Ingrid, surprised. "Why?"

"It was answered."

"Answered? Oh, I am glad, Diccon. What was it?"

"It was to have a princess with eyes bluer than blue forget-me-nots and a pearl cap on her golden hair come down off a palace wall."

"How—how did you know I was on the wall?" asked Ingrid. "You could not see me."

"Yes, I could. I could half see you when I came along the road, and once I looked up at a bird in the tree and saw your eyes. Do you remember that?"

"I see," said Ingrid. "Yes, I remember that. I was afraid you saw me, but I was not sure."

"I have another heart's desire now."

"What is it?"

The fairies pressed in more closely, almost touching Ingrid and Diccon, crying shrilly in the fairy tongue, and brandishing wee, deadly spears in their tiny fists. "The Little People!" exclaimed Diccon. "Quick! the magic word! They have spells of enchantment in their spears."

Ingrid, frightened, said faintly the word that should have been bright and flashing like a silver sword. A tremor passed through the fairy ranks, but they continued to press nearer. Then she, believing the word had failed, hid her face in terror against Diccon, and her very fear made him fearless. He put his arm around her and said the magic word twice more, for he remembered that in elfin things three is always a magic number. The second time the word was truly bright like a silver sword; but the third time, as Diccon realized its meaning, it was like the ache of tears in one's throat. Before it the ranks of the Little People melted away like snow in the sunshine.

"See," said Diccon to the princess. "Look up. They are gone."

Ingrid wiped away the tears of relief that were wet on her lashes. "I am a coward," she said. "I did not know till now how great a coward I am."

"But you are not a coward. One of us had to be brave. If I had been the one to be frightened, you would have been the one to be brave. That is the way it goes."

They walked on, no longer molested by the fairies. Gradually the mountains became more steep, the vegetation scantier, and walking more difficult. The princess's pearl cap fell off and her loosened fair hair curled in little damp ringlets around her face. Diccon took her hand to help her. The sun had disappeared behind the forest in the west, and a faint glimmer began to show over the mountain where the full moon cast her first warning rays.

"Hurry!" panted Ingrid, "or we will not get there in time."

Then suddenly they were among the rocks at the mountain's top. They could look over, down the great empty gulf on the other side, and see the round golden disc of the moon coin rising slowly in the emptiness. "There it is," whispered Ingrid. "In a minute you will be able to catch it."

"Yes, and then I can buy my suit of clothes and my hat and my cow and four pigs and the silk dress for my mother, can't I, Ingrid? Or was I going to keep the moon on the dresser instead?"

"You were going to keep it on the dresser, so that no one else in the world could say that he had such a wonderful thing on his dresser as you."

There was a pause while, motionless, they watched the magic coin rise nearer them. "It is very close now," said Ingrid. "I think you could take it if you reached far enough. Only do not fall over the edge," she added anxiously.

Diccon reached out his hand and almost touched the moon. "If I take it," he said, "there will be no more moon in the sky, will there?"

"There will be stars."

"But, oh! Ingrid, stars are beautiful, but they are so far away and so cold—just little pin pricks of light away off in the dark—while the moon

is near and warm and lovely, lovely. Think how the nights will be to all the people who live after us when there is no moon—how frostily spangled with light, and how dark. Never will there be the young new moon in the sky above them, all slim and fair and palely golden—like a golden princess above me on a wall."

"The people who live after us will never know the difference," answered the princess in a shaky voice.

"But don't you see that will be the very thing that will make such an act unforgivable?"

Ingrid smiled at him with wet eyes. "Yes, I see; I was waiting for you to see, too."

They watched the moon rise higher, almost out of reach.

"If we took it," said Diccon, "we would be taking away part of the beauty of the world that we two might have a small selfish happiness. It would be a sin. . . . I do not think heart's desires can be bought. The loveliest things in all our lives are the things which just come—as Spring comes, ever so softly, over the dark hills in the night—at the time when we have stopped asking for happiness. The things that come as you came, slipping off the wall, when I had almost given up hope of you."

They let the moon go higher than any one could reach, making a splendor of the evening sky.—Santa Barbara (California) High School

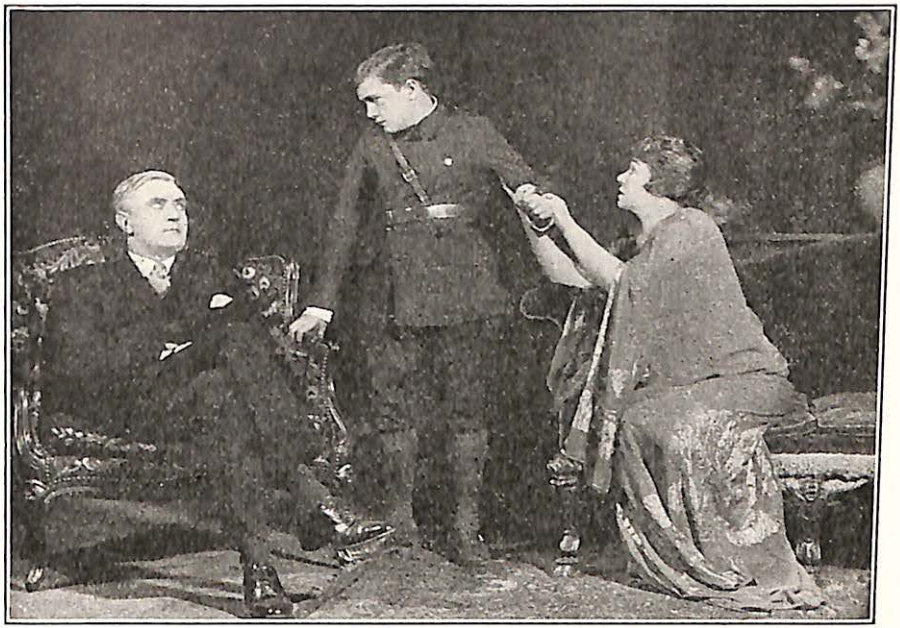
Practice 13

1. Complete the story you have been working on, and revise it thoroughly.
2. Go to life for another plot. Start with a cause, an incident, an effect or a climax, a character, or a theme. Invent needed details. Then write the action-plot and the short story.
3. Using one of the pictures in this chapter as the starting-point, write the action-plot and the short story.

Books about Story-Writing

If you wish to continue the study of short-story writing, you will profit by reading one of these books:

Blanche Colton Williams: *A Handbook on Story Writing*
J. Berg Esenwein: *Writing the Short Story*
Robert W. Neal: *Short Stories in the Making*
Robert W. Neal: *Today's Short Stories Analyzed*
Glenn Clark: *A Manual of the Short Story Art*
Walter B. Pitkin: *How to Write Short Stories*
Evelyn May Albright: *The Short Story—Its Principles and Structure*



Courtesy of the Theater Guild

CLAYTON HAMILTON: *Materials and Methods of Fiction*
A. S. HOFFMAN: *Fiction Writers on Fiction Writing*
RING W. LARDNER: *How to Write Short Stories—with Samples*
JOHN T. FREDERICK: *A Handbook of Short Story Writing*

Volumes of Short Stories

T. B. ALDRICH: *Marjorie Daw*
J. L. ALLEN: *The Flute and Violin*
Atlantic Narratives. Series I and II
J. M. BARRIE: *A Window in Thrums*
ARNOLD BENNETT: *Tales of Five Towns*
H. C. BUNNER: *Short Sixes*
R. H. DAVIS: *Gallegher and Other Stories*
MRS. M. W. DELAND: *Old Chester Tales*
A. C. DOYLE: *Adventures of Sherlock Holmes*
MARY WILKINS FREEMAN: *A New England Nun*
HAMLIN GARLAND: *Main Traveled Roads*
BRET HARTE: *The Luck of Roaring Camp*
NATHANIEL HAWTHORNE: *Twice Told Tales*

O. Henry: *The Four Million, Options*
W. W. Jacobs: *Many Cargoes*
Rudyard Kipling: *Life's Handicap*
Stephen Leacock: *Nonsense Novels*
Guy de Maupassant: *The Odd Number*
T. N. Page: *In Ole Virginia*
E. A. Poe: Poe's Complete Works
R. L. Stevenson: Stevenson's Short Stories
F. R. Stockton: *The Lady or the Tiger?*
Henry van Dyke: *The Ruling Passion*
Anzia Yezierska: *Hungry Hearts*
B. A. Heydrick, ed.: *Americans All*
H. C. Schweikert, ed.: *Short Stories*
Alexander Jessup, ed.: *American Short Stories*
Rosa M. R. Mikels, ed.: *Short Stories for High Schools*
William Dean Howells, ed.: *The Great Modern American Stories*
Blanche Colton Williams, ed.: *A Book of Short Stories*
Frederick H. Law, ed.: *Modern Short Stories*
Stuart P. Sherman, ed.: *A Book of Short Stories*
James F. Royster, ed.: *American Short Stories*
J. Berg Esenwein, ed.: *Short Story Masterpieces*
Brander Matthews, ed.: *The Short Story*
Sherwin Cody, ed.: *The World's Best Short Stories*
Charles Sears Baldwin, ed.: *American Short Stories*
Julian Hawthorne, ed.: *Library of the World's Best Mystery and Detective Stories*

CHAPTER XV

VERSE

To Wordsworth poetry is "the spontaneous overflow of powerful feelings recollected in tranquillity." Poe defines poetry as "the rhythmic creation of beauty." Arnold says, "Now poetry is nothing less than the most perfect speech of man, that in which he comes nearest to be able to utter the truth." Poetry commonly has more beautiful or pleasing ideas or subject matter than prose, appeals to the imagination and feeling, is expressed in vivid and pleasing language, and has a more agreeable succession of sounds than prose. The poet always arranges his accented and unaccented syllables in a more or less regular way. Hence poetry, as a rule, has beauty of thought, emotion, imagination, wording, and sound.

Why Write Verse?

A person who plays the piano and golf derives from an excellent piano recital or golf game keener enjoyment than the one who has never practiced these arts. Nothing trains appreciation more than steadfast practice of an art. So the pupil who learns to write verse gets fun out of the practice, gains skill in reading and appreciating good poetry, and will be able to write real poetry if he has beautiful ideas, pictures, or emotions to express. Moreover verse writing is no harder to learn than golf, tennis, chess, bridge whist, or apple-raising.

Rhythm and Meter

Rhythm is found everywhere about us in nature and life: the beat of the heart, the tick of the clock, the rain pattering on the roof, the *left*-right of marching soldiers, the *one*-two or *one*-two-three of music and dancing, the ta-*rum*, ta-*rum*, ta-*rum-tum-tum* of the drum, the tolling of the bell, the clang of a fire bell, the moaning of the wind in the trees, the alternation of the seasons

and of day and night, the rise and fall of a wave, the ebb and flow of the tide. Because of rhythm children enjoy hearing poetry which they don't understand. Rhythm in speech and writing is a pleasing or tuneful arrangement of the accented and unaccented syllables.

Meter is a regular recurrence of accented and unaccented syllables.

A line of poetry is called a **verse.** The verse is made up of **feet,** groups of regularly recurring accented and unaccented syllables.

Iambic Verse

The foot most used, the iambus (⏑ ´), is made up of an unaccented syllable and an accented syllable. *Severe, receive, believe, exhaust, defray, portray, delay, complete,* and *compose* are iambic words.

PRACTICE 1

Add fifteen iambic words to the list just given.

A verse is made up of one or more feet:

Iambic **monometer** (one iambic foot)

⏑ ´
Farewell.

Iambic **dimeter** (two iambic feet)

⏑ ´ ⏑ ´
The soul | of you.

Iambic **trimeter** (three iambic feet)

⏑ ´ ⏑ ´ ⏑ ´
The vil | lage smith | y stands.

Iambic **tetrameter** (four iambic feet)

⏑ ´ ⏑ ´ ⏑ ´ ⏑ ´
To find | the se | cret path | that goes.

Iambic **pentameter** (five iambic feet)

⏑ ´ ⏑ ´ ⏑ ´ ⏑ ´ ⏑ ´
Why, friends, | you go | to do | you know | not what.

Iambic **hexameter** (six iambic feet)

⏑ ´ ⏑ ´ ⏑ ´ ⏑ ´ ⏑ ´ ⏑ ´
Our sweet | est songs | are those | that tell | of sad | dest thought.

Iambic **heptameter** (seven iambic feet)

Yon is | land strength | is guard | ed well, | say, broth | ers will | you in?

The most popular meters are tetrameter and pentameter, with trimeter and hexameter next in favor.

Writing Iambic Pentameter Verse

PROSE

1. Be neither a borrower nor a lender.
2. Into the silent life of prayer, Sir Percivale, whom Arthur and his knighthood call'd The Pure, had pass'd from noiseful arms and acts of prowess done in tournament or tilt.

VERSE

1. Neither | a bor | rower nor | a lend | er be.
2. From noise | ful arms, | and acts | of prow | ess done
   In tour | nament | or tilt, | Sir Per | civale,
   Whom Ar | thur and | his knight | hood call'd | The Pure
   Had pass'd | into | the si | lent life | of prayer.—TENNYSON

Frequently the first foot or the foot after a pause of an iambic line has the accent on the first syllable (*neither*). Occasionally another foot in the line has the first syllable accented (*into*). An unaccented syllable may be added to any foot (*rower nor*).

PRACTICE 2

Arrange each of the following as unrhymed iambic pentameter verse. Change the order as much as you like but do not change the wording.

1. Where the brook is deep the water runs smooth.
2. He that hath his quarrel just is thrice arm'd.
3. Fear is most accurs'd of all base passions.
4. Forbear to judge, for we all are sinners.
5. Then Lancelot, the chief of knights, answer'd.
6. So alone in her tower sat the maiden.

7. So from shore to shore all the ways were safe, but pain was lord in the heart of Arthur.

8. Behold, noble prince, there stand the caskets; if you do choose that wherein I am contained, our nuptial rites shall be solemnized straight.

9. The man that in himself hath no music, nor is not moved with concord of sweet sounds, is fit for spoils, stratagems, and treasons.

10. Thy shadow hath been long time thrall to me, for thy picture hangs in my gallery.

What to Write About

The two ways of winning possession of poetical ideas are explained by Sir Philip Sidney in the lines:

Stella, behold! and then begin to endite;

and

"Fool!" said my Muse to me, "look in thy heart and write."

The one who beholds the world around him and looks in his heart to see what emotions arise in him has the raw material of poetry. A poet must have keen senses to see, hear, feel, smell, and taste the beautiful about him. Shelley, for example, in "To a Skylark" suggests odors as well as colors and sounds:

Like a *rose* embowered
In its own green leaves
By warm winds deflowered
Till the *scent* it gives
Makes faint with too much sweet these honey-winged thieves.

The italicized words appeal to the sense of smell; *green* and *by warm winds deflowered*, to the sense of sight.

Notice the appeal to sight, feeling, smell, and taste in Ben Jonson's "Triumph of Charis":

Have you seen but a bright lily grow,
Before rude hands have touched it?
Have you marked but the fall of the snow
Before the soil hath smutched it?
Have you felt the wool of the beaver?
Or swan's down ever?
Or have smelt of the bud o' the brier?
Or the nard in the fire?
Or have tasted the bag of the bee?
Oh so white! Oh so soft! Oh so sweet is she!

Ben Jonson suggests the questions each of us should ask himself: "Have you *seen?*" "Have you *felt?*" "Have you *smelt?*" "Have you *tasted?*" He might have added, "Have you *heard?*" Notice that "Have you felt?" has a double meaning.

The poet is imaginative, sympathetic; he can put himself in the place of the other fellow; he can get inside another person, even an animal or a flower, and see life from another point of view. Keats once said, "If a sparrow come before my window, I take part in its existence, and pick about the gravel."

Practice 3

What sense is appealed to in each of these passages? Does any selection appeal to two senses? What?

1. Far off they saw the silver-misty morn
   Rolling her smoke about the royal mount.—Tennyson
2. Thro' her own side she felt the sharp lance go.—Tennyson
3. Wailing had power upon her, and she mixt
   Her fancies with the sallow-rifted glooms
   Of evening, and the moanings of the wind.—Tennyson
4. He, stepping down
   By zigzag paths, and juts of pointed rock,
   Came on the shining levels of the lake.—Tennyson
5. I heard the ripple washing in the reeds,
   And the wild water lapping on the crag.—Tennyson
6. The bare black cliffs clang'd round him, as he based
   His feet on juts of slippery crag that rang
   Sharp-smitten with the dint of armèd heels.—Tennyson
7. So all day long the noise of battle roll'd
   Among the mountains by the winter sea.—Tennyson
8. Hear the sledges with the bells—
   Silver bells!
   What a world of merriment their melody foretells!
   How they tinkle, tinkle, tinkle,
   In the icy air of night!—Poe
9. Underneath large bluebells tented,
   Where the daisies are rose-scented,
   And the rose herself has got
   Perfume which on earth is not.—Keats
10. Music, when soft voices die,
    Vibrates in the memory—
    Odors, when sweet violets sicken,
    Live within the sense they quicken.—Shelley

Practice 4

In unrhymed iambic pentameter verse write about a topic of your own choice. If the discussion of what to write about hasn't suggested a topic to you, perhaps you'll find one in this list of topics that pupils have enjoyed writing about:

1. Balancing the scales. 2. Pennies. 3. Forsaken. 4. Penance. 5. The rememberer. 6. The bootblack. 7. Saint Joan. 8. Ruth. 9. After. 10. Whim. 11. An old woman in a crowd. 12. Silence. 13. Night. 14. Youth. 15. The teacup. 16. A prayer. 17. The quarrel. 18. The eagle. 19. The subway. 20. The study hall. 21. Courage. 22. A wish. 23. Mountains. 24. Rain. 25. Broadway. 26. Main Street. 27. The carnival. 28. The robin. 29. I alone. 30. Winter indoors. 31. Blue Monday. 32. Now. 33. The dreamer. 34. Dawn. 35. Friendship. 36. The violinist. 37. An adventure. 38. Travel.

Anapestic Verse

The anapest (ta ta **tum** *or* ⏑ ⏑ ′) consists of two unaccented syllables and an accented one. *Introduce, unbelief, interfere, magazine,* and *insecure* are anapestic words.

Practice 5

Add six anapestic words to this list.

Anapestic trimeter—

⏑ ⏑ ′ ⏑⏑ ′ ⏑⏑ ′
Of the beau | tiful An | nabel Lee.

Anapestic tetrameter—

⏑ ′ ⏑ ⏑ ′ ⏑ ⏑ ′ ⏑⏑ ′
Have wak | ened thy fond | est, thy love | liest thrill.

Trochaic Verse

The trochee is made up of an accented and an unaccented syllable—**tum** ta. *Helper, leader, idle, silly, tired, feeble, lazy, English,* and most other words of two syllables are trochaic.

Practice 6

Add twenty trochaic words to this list.

Trochaic dimeter—

′ ⏑ ′ ⏑
Rich the | treasure.

Trochaic trimeter—

Go where | glory | waits thee.

Trochaic tetrameter—

In her | ear he | whispers | gently.

Trochaic octometer—

And the | silken | sad un | certain | rustling | of each | purple | curtain.

Dactylic Verse

The dactyl (**tum** ta ta *or* ´ ◡ ◡) has an accented syllable followed by two unaccented ones. *Dactyl* is from the Greek word meaning finger. A finger has three bones, one longer than either of the others. *Metrical, musical, exercise, syllable, yesterday, elephant, poetry, principle, commonly,* and *dignity* are dactylic words.

PRACTICE 7

Add ten dactylic words to this list.

Dactylic monometer—

Tenderly.

Dactylic dimeter—

One more un | fortunate.

Dactylic tetrameter—

Joy of the | desolate | light of the | straying

Dactylic hexameter—

This is the | forest pri | meval the | murmuring | pines and the | hemlocks.

Feet used less frequently are:

1. **Pyrrhic** — two unaccented.
2. **Spondee** — two accented.
3. **Amphibrach** — unaccented, accented, and unaccented.

The Effect of Each Foot

Coleridge describes poetically the use or effect of each foot:

Trochee trips from long to short;
From long to long in solemn sort
Slow Spondee stalks, strong foot, yet ill able
Ever to come up with Dactyl trisyllable.
Iambics march from short to long;
With a leap and a bound the swift Anapests throng.

Notice the "leap and bound" of "swift Anapest" in Robert Browning's "How They Brought the Good News from Ghent to Aix."

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three.

Tennyson in "The Charge of the Light Brigade" makes use of quick "Dactyl trisyllable."

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd.

Notice the "tripping" of Trochee.

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Foot-prints on the sands of time.

The lines on page 373 illustrate the "march" of Iambics.

Practice 8

Discuss the meter of Browning's "My Star," Noyes's "The Barrel-Organ," Wordsworth's "Reverie of Poor Susan," Tennyson's "The Bugle Song," Noyes's "The Highwayman," Longfellow's "Hiawatha," Byron's "The Destruction of Sennacherib," Hood's "The Bridge of Sighs," Masefield's "Sea Fever," Stevenson's "Requiem," Markham's "Lincoln, the Man of the People," Moore's "A Visit from St. Nicholas," Longfellow's "Evangeline," Milton's "L'Allegro," Tennyson's "Passing of Arthur," Gray's "Elegy," or any other poem. What is the meter? Justify the poet's choice of rhythm by showing that the meter helps to express the thought or feeling.

Variations

A verse lacking the last foot is called **catalectic.**

Hate, and | pride, and | fear.

A verse with an added syllable is called **hypermetrical.** If the extra syllable is at the end of the line, the verse is **hypercatalectic.** The added syllable is a **weak** or **feminine** ending.

You greet | with pres | ent grace | and great | predic | tion.

These and similar variations in the metrical scheme prevent monotony, make the verse more musical, and help the poet to express his thought and feeling.

The occasional adding or omitting of an unaccented syllable does not interfere with the rhythm but may give a leap or a bound to the line. Hence feet with the accent on the first syllable or on the last syllable are interchanged freely.

An anapest for an iambus—

And Gar | eth went | and hov | ering round | her chair.

An iambus for an anapest—

King Phil | ip had vaunt | ed his claims.

A dactyl for a trochee—

Many a | gallant | gay do | mestic.

A trochee for a dactyl—

Did not em | bellish the | theme nor ar | ray it in | beautiful | phrases.

The substitution of a foot with the accent on the first syllable for one with the accent on the last syllable or vice versa is commonly restricted to the first foot of the line or the foot after a pause.

A trochee for an iambus—

1. Costly | thy hab | it as | thy purse | can buy.

2. A gol | den clasp, | clasping | a shred | of gold.

Another way to represent the meter of these lines is—

1. ⏑ Cost | ly thy hab | it as | thy purse | can buy.

2. ⏑ A gol | den clasp, | ⏑ clasp | ing a shred | of gold.

Not infrequently, to emphasize a word a poet omits an unaccented syllable or syllables. The omission is indicated by a pause.

⏑ Break, | ⏑ break, | ⏑ break

On thy cold | gray stones, | O sea.

Rashly im | portunate,

Gone to her | death.

Scansion

Scansion is dividing a verse into its feet. To scan a line mark first the accents of words of two or more syllables. Then mark monosyllables that are clearly emphatic. Usually these accents will give you a clue to what the verse pattern or the prevailing foot is.

Example:

But mercy is above this scepter'd sway.

Mer, *bove*, and *scep* are the accented syllables of the words of two syllables; *sway* is an important noun. The meter of the line is iambic pentameter.

Sometimes, as was illustrated at the top of this page, two scansions are correct. The last two illustrations of trochaic verse may be scanned:

⏑ In her | ear he | whispers | gently.

⏑ And the | silken | sad un | certain | rustling | of each | purple | curtain.

Practice 9

Scan the following, and after each line or selection name the verse:

Model

When shall | we three | meet a | gain? (Trochaic tetrameter catalectic)

1. It is an ancient Mariner,
   And he stoppeth one of three.
   "By thy long gray beard and glittering eye,
   Now wherefore stopp'st thou me?"—Coleridge
2. And what is so rare as a day in June?
   Then, if ever, come perfect days;
   Then Heaven tries earth if it be in tune,
   And over it softly her warm ear lays.—Lowell
3. Then the little Hiawatha
   Learned of every bird its language.—Longfellow
4. The Assyrian came down like the wolf on the fold.—Byron
5. Grow old along with me!
   The best is yet to be,
   The last of life, for which the first was made.—Browning
6. Once upon a midnight dreary, while I pondered, weak and weary,
   Over many a quaint and curious volume of forgotten lore.—Poe
7. It is not meet you know how Cæsar loved you.—Shakespeare
8. Teach him that states of native strength possessed,
   Though very poor, may still be very blessed.—Goldsmith
9. God's in his heaven—
   All's right with the world!—Browning
10. Blessings on thee, little man,
    Barefoot boy, with cheek of tan!—Whittier
11. I turned in my saddle and made the girth tight,
    Then shortened each stirrup, and set the pique right.—Browning
12. The quality of mercy is not strained.—Shakespeare
13. Haste thee, nymph, and bring with thee
    Jest and youthful jollity.—Milton
14. Live pure, speak true, right wrong, follow the king.—Tennyson
15. If a hart do lack a hind,
    Let him seek out Rosalind.—Shakespeare
16. Chanting of labor and craft, and of wealth in the pot and the garner.—Kingsley
17. Have you read in the Talmud of old,
    In the Legends the Rabbins have told.—Longfellow
18. If you have tears, prepare to shed them now.—Shakespeare
19. The curfew tolls the knell of parting day.—Gray

Rhyme

Rhyme is a similarity of sound, usually at the ends of lines. Words which rhyme perfectly have —

1. Accent on the rhyming syllables.
2. The same vowel sounds in the accented syllable.
3. The same sounds after this vowel sound.
4. Different consonant sounds before this vowel sound.

Rhyme is a matter of pronunciation or sound, not of spelling. *Laid, shade; hate, weight; kite, tight; pealing, reeling; nation, exclamation; gleaming, seeming; laugh, giraffe; after, laughter* rhyme; *dough, cough; divine, routine; prey, key; map, hat; pain, flame* do not. Occasionally we find such imperfect rhymes as *given, heaven; shadow, meadow; earth, hearth; bare, are; move, rove; real, steal; love, move; never, river.*

Single (or masculine) **rhyme** consists of one rhyming syllable—*sound, found;* **double** (or feminine) **rhyme,** of two—*shaken, waken;* **triple rhyme,** of three—*tenderly, slenderly.* In double or triple rhyme the rhyming syllables may be in two or three words—*brink of it, think of it.*

Practice 10

Model

guide—hide, wide, side, ride, glide, died, lied, tied, vied, eyed, replied, divide, decide, abide, allied, relied, subside, provide, deride, collide.

Write ten words which rhyme with each of the following: *slate, chain, grant, keen, fear, rent, flight, roar, glance, fade.*

Blank verse is verse without rhyme. Shakespeare wrote usually in unrhymed iambic pentameter, a dignified, noble verse form, suitable for the expression of the loftiest ideas.

Assonance is vowel rhyme or a similarity of vowel sounds.

> The Groves of Blarney, they look so charming.
> And snowy summits old in story.

Alliteration is the repetition of a sound at or near the beginning of words.

Then *s*tar nor *s*un *s*hall waken,
Nor any change of light;
Nor *s*ound of waters *s*haken
Nor any *s*ound or *s*ight.—SWINBURNE

Here Swinburne uses the *s*-sound effectively to suggest the hushed silence of the long sleep of death.

PRACTICE 11

What is the effect of each of the following examples of alliteration? Is the device skillfully used? Read the lines aloud. Listen to the sound of the repeated consonant.

1. The fair breeze blew, the white foam flew,
   The furrow followed free.—COLERIDGE
2. Bareheaded, breathless, and besprent with mire.—LONGFELLOW
3. Too English to bargain, bully, and browbeat; to wheedle, whine, or weep.—TRADER HORN
4. The plowman homeward plods his weary way.—GRAY
5. A man to match the mountains and the sea.—MARKHAM
6. Desolate yet all undaunted, on this desert land enchanted.—POE
7. Elaine the fair, Elaine the lovable,
   Elaine the lily maid of Astolat.—TENNYSON

Alliteration is frequently used in advertisements and newspaper headlines to attract attention or make words stick in the mind. An extreme case, the tongue twister, "Peter Piper picked a peck of prickly pears from off a prickly pear tree on the pleasant prairies," shows the dangers of over use and thoughtless use of this device.

Onomatopœia

Onomatopœia is fitting the sound to the meaning. Examples are *buzz, roar, howl, splash, cackle, whistle, whizz, rumble, clatter, clash, hiss, murmur, clang, plunge, bubble, tap, grate, drowsy, bang, gurgle.*

Some time ago in England a vote was taken on the most expressive, the most romantic, the most beautiful, the most poetic, and the most completely onomatopoetic word—and the winner was *murmuring.*

Keats told how the sound of the word *forlorn* affected him:

Forlorn! the very word is like a bell
To toll me back from thee to my sole self.

PRACTICE 12

Is onomatopœia used skillfully in each of the following? Prove your answer.

1. Oilily bubbled up the mere.—TENNYSON
2. When Ajax strives some rock's vast weight to throw,
   The line too labors, and the words move slow.—POPE
3. The sails did sigh like sedge.—COLERIDGE
4. Moan of doves in immemorial elms
   And murmuring of innumerable bees.—TENNYSON
5. No more! Alas, that magical sad sound
   Transferring all!—POE
6. Bang-whang-whang goes the drum, tootle-te-tootle the fife.—BROWNING
7. The ice was here, the ice was there,
   The ice was all around;
   It cracked and growled, and roared and howled,
   Like noises in a swound!—COLERIDGE
8. Hear the loud alarum bells—
   Brazen bells!
   What a tale of terror, now, their turbulency tells!
   In the startled ear of night
   How they scream out their affright!
   Too much horrified to speak,
   They can only shriek, shriek.—POE

Stanzas

A **stanza** is a regular combination of two or more verses. A **couplet** is a stanza containing two rhyming lines.

What wonder if Sir Launfal now
Remembered the keeping of his vow?—LOWELL

In words, as fashions, the same rule will hold,
Alike fantastic, if too new or old;
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.—POPE

Pope used the iambic pentameter couplet, called the **heroic couplet,** to express pointedly and tersely his ideas. Do you

see why this is sometimes called the rocking-horse measure? Does the first line of each couplet seem to climb higher and higher and the second slide down?

The **triplet,** a stanza of three lines rhyming together, is used by only a few poets.

> The wrinkled sea beneath him crawls;
> He watches from his mountain walls,
> And like a thunderbolt he falls.—TENNYSON

A **quatrain** is a stanza of four verses.

> The Bride | groom's doors | are o | pened wide,
> And I | am next | of *kin;*
> The guests | are met, | the feast | is set:
> May'st hear | the mer | ry *din.*

This quatrain, made up of iambic tetrameter alternating with iambic trimeter, is the typical ballad stanza. The second and fourth lines rhyme.

The pattern of the ballad stanza is:

> ta **tum,** ta **tum,** ta **tum,** ta **tum**
> ta **tum,** ta **tum,** ta **tum**
> ta **tum,** ta **tum,** ta **tum,** ta **tum**
> ta **tum,** ta **tum,** ta **tum**

Because of the simple meter and single rhyme this stanza is easy to write. Its rapid movement and varied lines make it suited to story-telling.

PRACTICE 13

Write a ballad stanza about one of your classmates or friends. Make it humorous if you like, but kindly.

Examples:

1

> A lot of things still puzzle us,
> That Herman's done and said,
> But most of all—in history class
> Why do his ears get red?

2

When Johnnie's walking down the hall,
He bears a look of dread
That grown-up fellows when they pass
Will step upon his head.

3

On him we gaze, and our amaze
Increases every minute,
That Harold's skull, which seems so full,
Should have so little in it!

Practice 14

Write a ballad about a school subject, a person, or a school happening, or tell a biblical, Robin Hood, or other story in ballad form. Write, for example, the ballad of the lunch room, the football game, the excursion, the assembly, the study hall, the athletic assembly, the election, examinations, the annual play, the concert, the speaking contest, the debate, the school paper, the library, camp, a ride, a hike, an adventure, or the subway. Base your ballad, if you wish, on a newspaper article, a story, or a paragraph or chapter of a history, a novel, or a biography.

Four other quatrain rhyme schemes are favorites. Lines marked *a* or *b* or *c* rhyme. The *abab* after number 1 shows that the first line rhymes with the third, and the second with the fourth.

1

Full many a gem of purest ray se*rene*, *a*
The dark unfathomed caves of ocean **bear**; *b*
Full many a flower is born to blush un*seen*, *a*
And waste its sweetness on the desert **air**. *b*

2

(Called the *In Memoriam* stanza because used by Tennyson in *In Memoriam*. Also called the Tennysonian stanza.)

I hold it true, whate'er be*fall*— *a*
I feel it when I sorrow **most**— *b*
'Tis better to have loved and **lost** *b*
Than never to have loved at *all*. *a*

—Tennyson

3

Speed slackens now, I *float* *a*
Awhile in my airy *boat* *a*
Till, when the wheels scarce **crawl,** *b*
My feet to the treadles **fall.** *b*

4

(Called Omaric stanza because used in Fitzgerald's translation of *The Rubáiyát* of Omar Khayyám. Also called the Rubáiyát stanza.)

I sometimes think that never blows so *red* *a*
The rose as where some buried Cæsar *bled;* *a*
That every hyacinth the garden wears *b*
Dropped in her lap from some once lovely *head.* *a*

—FITZGERALD

The five quatrain rhyme selections illustrated are: (1) *abab;* (2) *abba;* (3) *aabb;* (4) *aaba;* (ballad stanza) *abcb.* The last line must figure in the rhyming. By varying the rhyme scheme and the metrical pattern poets construct a great variety of quatrains.

Examples of quatrains written by pupils:

(Iambic tetrameter rhyming *aabb*)

1

Drooping its head in a shady bower
I saw a modest, tiny flower,
Far apart from all the rest,
A lonely blossom, hid in a nest.

2

Macaulay said that any dunce
Could sit and write mere rhyme at once.
Well, I the chief of fools must be;
To write such verse is not in me.

PRACTICE 15

Using any metrical pattern (iambic trimeter, iambic pentameter, trochaic tetrameter, etc.) and one of the rhyme schemes just illustrated (*abab, abba, aabb, aaba*), write a stanza on a topic of your own choice.

The **limerick,** an absurd five-line stanza or poem with an unexpected snap or twist in the fifth line, is easy to write. Lines 1, 2, and 5 are anapestic trimeter and rhyme; lines 3 and 4, anapestic dimeters, also rhyme. The pattern is—

⏑ ⏑ ′ | ⏑ ⏑ ′ | ⏑ ⏑ ′ *a*
⏑ ⏑ ′ | ⏑ ⏑ ′ | ⏑ ⏑ ′ *a*
⏑ ⏑ ′ | ⏑ ⏑ ′ *b*
⏑ ⏑ ′ | ⏑ ⏑ ′ *b*
⏑ ⏑ ′ | ⏑ ⏑ ′ | ⏑ ⏑ ′ *a*

Anywhere in the pattern an iambus (⏑ ′) may be substituted for an anapest (⏑ ⏑ ′).

1

There was an old person of Ware
Who rode on the back of a bear;
  When they said, "Does it trot?"
  He said, "Certainly not,
It's a Moppsikon Floppsikon bear."

—Edward Lear

2

There was a young lady of Niger
Who smiled as she rode on a Tiger;
  They came back from the ride
  With the lady inside,
And the smile on the face of the Tiger.

Limericks written by pupils:

There was once a young sheik from Quebec
Whose car was a terrible wreck;
  He picked up a lass,
  Then ran out of gas;
She's still walking back to Quebec.

There was a young man from Lyme
Who never arrived on time.
  One day he was late
  And was hit by a freight,
And now he's the late Mr. Thyme.

PRACTICE 16

Edward Lear, the author of example 1, wrote more than two hundred limericks. If you have never written a limerick, you have missed some good fun. Write, not two hundred, but two limericks about people you know, have seen, have heard of, or have read about.

Stanzas of five, six, seven, eight, and nine lines are common. The **Spenserian stanza** consists of nine lines; the first eight are iambic pentameters, and the ninth is an iambic hexameter. The rhyme scheme is *ababbcbcc*. Spenser's *Faërie Queene*, Byron's *Childe Harold*, Keats's *The Eve of St. Agnes*, and Shelley's *Adonais* are written in this stanza.

There is a pleasure in the pathless woods, *a*
There is a rapture on the lonely shore, *b*
There is society, where none intrudes, *a*
By the deep sea, and music in its roar; *b*
I love not man the less, but nature more, *b*
From these our interviews, in which I steal *c*
From all I may be, or have been before, *b*
To mingle with the universe, and feel *c*
What I can ne'er express, yet cannot all conceal. *c*

—LORD BYRON'S *Childe Harold*

The **sonnet** is a poem of fourteen iambic pentameter lines. The Italian sonnet is made up of an eight-line octave rhyming *abba abba* and a six-line sestet commonly rhyming *cdecde* or *cdcdcd*. The octave usually presents an idea, story, picture, doubt, problem, query; the sestet, a reflection, conclusion, answer, or solution. The Shakespearean sonnet is rhymed *abab cdcd efef gg*. Wordsworth's "The World Is Too Much with Us" on page 174 is an Italian sonnet; "Poets" on page 377, a Shakespearean sonnet.

SONNET WRITTEN BY A LITTLE INDIAN GIRL

I own 'twas so. She said I dreamed in class—
Who would not dream? 'Twas some chance word she said;
I have forgotten what; the color red
Perhaps, or just a prism through the glass.

Enough to free my soul and let it pass
From those four walls. Stripped of the dead
Dull commonplace, singing through space it sped
Above cold seas of azure and topaz,
To lands whose ships lay gleaming in the sun
Laden to sail for ports of mystery;
Past gardens fair, where Dido waits for one
Who does not come, and Pan laughs secretly.
Poor, cheated class that heard but chemistry,
And missed the evening bells of Arcady.

Diction

The earlier poets expressed their ideas in fresh and beautiful phrases which have been copied by poets and verse writers until they are lifeless and trite. These hackneyed poetic expressions, "golden sun," "red as a rose," "winding way," "brave as a lion," "dewy earth," "silvery moon," "ruby lips," "starry eyes," "raven tresses," "rosy sunset," are called *clichés* and are avoided by contemporary poets. Get rid of such shop-worn phrases by thinking out direct, pointed, original, picture-making words.

Avoid also archaic or obsolete words or words used only by the earlier poets, unnecessary inversions, puzzling omissions, clumsy, roundabout, or ungrammatical expressions, and other liberties with the language which are sometimes explained as "poetic license" but which are rarely found in the work of the best contemporary poets. *Betwixt, peradventure, quoth, perchance* are archaisms; *ere, direful, beauteous, duteous,* and *aught* are poeticisms. Instead of resorting to these outworn poetic devices, strive for simple, clear, exact expression.

Practice 17

What old, trite, worn-out expressions are there in the following passages? What new, fresh, beautiful expressions?

1. Charm'd magic casements opening on the foam
   Of perilous seas, in faëry lands forlorn.
2. Absent thee from felicity awhile,
   And in this harsh world draw thy breath in pain
   To tell my story.

3. The crumpled carpet of the dry leaves brown.
4. There overtook me, and drew me in
   To his downhill, early-morning stride.
5. When I am dead and over me bright April
   Shakes out her rain-drenched hair.
6. Paint me the wrestle of Toil with the wild beast Want, bare-handed.
7. And the trees waved their skeleton arms in the whirl and the swirl of the flow.
8. And in the lately radiant west
   The gold is fading into gray.
9. So I mocked the feathered choir.
10. Her cheeks hang gray in waxen folds.
11. And the grass was umber and shriveled and sere.

Pictures and Comparison

The poet is not satisfied with glittering generalities; he appeals to the imagination by painting pictures. One thing suggests another, usually an image. The comparisons and imagery should be, of course, true and helpful, not far-fetched or mixed.

To the poet the wind speaks, and thunder is a voice. In poetry a man may be a hammer or an anvil; a buried broken sword, an opportunity; a dewdrop, a pearl or a tear; the moon, a ghostly ship tossed upon cloud seas; the death of a man, the falling of a tree.

Practice 18

1. What picture comes to your mind at the mention of each of these words: *summer, skating, football, hunting, fear, joy, courage, sorrow, anger, a garden, October, a dog, youth, kindness, home, danger?*

Practice 19

Complete these images:

1. The battalions were driving down on Paris like.....
2. Time is as brief as.....
3. The horse lay dead as.....
4. He ran as silently as.....
5. The fog comes like.....

6. Night came like.....
7. She was fair as.....
8. A hollow groan, like....., sounded through the room.
9. The beauty of an aged face is like.....
10. He had sharp blue eyes, each like.....
11. Sometimes he came with arms outspread like.....
12. I have seen autumns with herons blowing like ..... across the sky.
13. I feel life press in my blood like.....
14. The two sprightly aged sisters were like.....
15. The moon through the tree looks like.....

TEST—IMAGES

In each group select the expression, *a*, *b*, *c*, *d*, which best presents or completes a pleasing, appropriate, illuminating image.

1. He had the pity of (*a*) a bird that sees a ship wrecked at sea, (*b*) a very kind old woman, (*c*) the wind that shakes the corn, (*d*) the snow that hides all scars.
2. The evening is quiet as (*a*) a thousand miles of desert, (*b*) a tiny harmless mouse, (*c*) a nun breathless with adoration, (*d*) waves breaking on a stern and rock-bound coast.
3. His words (*a*) leapt like a leaping sword, (*b*) made the welkin ring, (*c*) were vigorous and to the point, (*d*) dashed out like race horses.
4. His hair was like (*a*) a pear tree in bloom, (*b*) a shingle roof on a cottage. (*c*) mouldy hay, (*d*) dried apricots.
5. The road was (*a*) a path of light across the dusky plain, (*b*) a glittering string stretched across the valley, (*c*) the wake of a ship sailing across the moor, (*d*) a ribbon of moonlight over the purple moor.
6. The stacks of corn, in brown array, stand waiting like (*a*) tattered wigwams on the plain, (*b*) skyscrapers far from home, (*c*) scarecrows to frighten the crows away, (*d*) shocks of wheat waiting for the thresher.
7. A tear trembled for a little while on his eyelid, till the world wavered within its circle like (*a*) wheat in the wind, (*b*) an elm in the storm, (*c*) a dream, (*d*) a child who has no mind of his own.
8. You are beautiful and faded like (*a*) great-grandmother's wedding dress, (*b*) an old opera tune played upon a harpsichord, (*c*) an aged veteran telling of marches and battles, (*d*) a dilapidated house on a deserted farm.
9. The arching boughs above me were as still as (*a*) a church, (*b*) death, (*c*) a mouse, (*d*) the sky before a storm.
10. The watch fires gleamed like (*a*) fallen stars, (*b*) a distant searchlight, (*c*) the sun at noonday, (*d*) the helmet of Navarre.

Examples of student verse:

FROSTY CRESCENT[1]

Autumn died last night . . . And her tired hands
Were crossed upon her withered, barren breast.
She had lived gallantly, so when the sands
Of her brief time ran low, then she was blest
To slip from vivid life to sombre rest.
She who had been a queen of pageantry,
Fair, wanton, scarlet-souled, gold tissue drest,
Grew sudden old with beauty gone! . . . Yet she,
Pinning a new moon in her hair, died happily.

POETS[1]

We write of happiness, who scorn content;
We sing of youth, who never can be young.
Our trivial ironies spring from hearts pent
With vague, disturbing things best left unsung.
Of truth, we have a farther-seeing ken,
And shudd'ring at futility stripped bare
We veil its starkness from the eyes of men
With fabric bright, word-wove with pretty care.
The driving urge that flagellates us on
Along Olympia's steep and tortuous side
Makes bitter our unrest—though when it's gone
We spurn our peace and are unsatisfied.
Yet who may pity us who still can see
Sharp beauty in a rain-racked, twisted tree?

SOLITUDE[2]

Has a campfire's glow ever held you
When the night is silent and dark,
Silent; save when some lone coyote
Emits his long, wailing bark?

Have ever the stars in the sky
Seemed like friends, in a realm unknown,

[1] By Leona Thoma, Scott High School, Toledo, Ohio. Awarded first prize in the New England Association of Teachers of English national competition. Reprinted by permission.

[2] By James Cox, Ottumwa High School, Ottumwa, Iowa. A *Scholastic* prize winner. Reprinted by permission.

As your thoughts unerringly turn,
To friends and companions at home?

Has a dog's cold nose in your hand
Ever given you the sense of delight
That you never can be all alone,
With a dog, a fire, and the night?

VERSE[1]

How like is verse unto a leaf,
A dainty, veined, and waving frond
That glows with colors, gold and brown,
And flutters like a spirit down
With other leaves, unto the ground,
A treasure of the forest.

Till picked up by the winds of chance
And dropped into the flowing stream;
To breast the tide, a fairy ship
Caught in the swirling water's grip,
Until, perchance, to softly slip
Into some sheltered haven.

Thus is a verse, by poet cast
Upon the milling stream of life;
A fragile bark, without a goal,
To heed the water's beck and roll
On down, until it strikes a soul,
Its haven in a heart.

BOOTBLACK[2]

His brown hands rub the cloth along my shoes
Until my feet feel strangely cool within—
An ecstasy that I am fain to lose
As I step out into the hot day's din.

But still it is not coolness that I take
Away within myself to think of him.
A song he sang that seemed to soft awake
Some ancestral remembrance, not so dim,

[1] By Rosser Reeves, John Marshall High School, Richmond. Winner of second prize in the Virginia high-school poetry contest. Reprinted by permission.

[2] By Winifred T. Scott, Haverhill (Massachusetts) High School. A *Scholastic* prize winner. Reprinted by permission.

But that he could employ it to arouse
An atmosphere of palm trees—as it were—
Closeness of jungles and a tom-tom's drowse
Of muffled tones, and hanging mosses' stir.

I sank awhile into this dreamy muse.
And he—he rubbed the harder at my shoes.

Practice 20

1. Using as a pattern a song you know, write a class song or a school song. Put ideas, pictures, and feeling into the song. Select musical words.

2. In verse thank some one for a delightful party, enjoyable dinner, gift, trip, or other kindness.

3. Using a familiar poem—Joyce Kilmer's "Trees," for example—as a pattern, write a serious poem or a parody, a humorous invitation. The first line might be—"I think that I shall never look," "I think that I shall never fly," "I think that I shall never ride," "I think that I shall never hear," "I think that I shall never say," "I think that I shall never know." Or for the first line of a poem on the pattern of Walter de la Mare's "The Ship of Rio," use "There was a playful puppy," "There was a blazing campfire," "There was a mighty athlete," "There was a youthful poet," "There was a shiny auto," or a similar line. Other attractive patterns are Bangs's "My Dog," Letts's "The Spires of Oxford," Kipling's "If," Wordsworth's "She was a Phantom of Delight," Longfellow's "Paul Revere's Ride," Carey's "Sally in Our Alley," Chalmer's "The Gardener's Cat."

4. Choosing any metrical pattern and stanza form, write a poem on a topic of your own choice. Select a topic upon which you have something to say, which suggests pictures to you, and which arouses your emotion (love of home, country, or animals, hate, fear, joy, sorrow) and makes you want to communicate your feelings to others. There is a list of topics on page 360. Other suggestions are:

1. October. 2. The garden by moonlight. 3. In a garden. 4. My dog. 5. Pictures. 6. Faces. 7. The quitter. 8. The plodder. 9. The circus. 10. Home. 11. The sea. 12. Theodore Roosevelt. 13. The railway train. 14. Morning. 15. Spring. 16. Marco Polo. 17. An apple tree in full bloom. 18. Broadway (or Main Street). 19. The athlete. 20. To my kittens. 21. Trees at twilight. 22. Steel. 23. Echoes. 24. Pussy willows. 25. My many moods. 26. The hills. 27. The steam shovel. 28. The call. 29. How I'd like to be a sailor bold! 30. A cottage in the hills. 31. My brother (or sister). 32. Grandmother (or grandfather).

5. If you are studying *Vergil*, write a metrical translation of a passage. Decide on a pattern—blank verse, for example. Compare your verse with the metrical translation of Williams or another translator. If you are studying French, Spanish, or German poetry, write a metrical translation of a passage.

Free Verse

Free verse is poetry which does not follow a regular pattern of rhythm. The writer of free verse doesn't think about rhyme, kinds of feet, or the number of feet in a line. He just gives to his phrases a pleasing roll, sweep, cadence, or irregular rhythm and ends his lines generally where the reader would naturally pause for breath or where there is a break in the sense. Distinguished American poets who have written free verse are Walt Whitman, Amy Lowell, Carl Sandburg, and Edgar Lee Masters.

Practice 21

1. Read aloud these examples of free verse until you recognize the rhythm. Read aloud prose passages and compare.

I AM AN AMERICAN[1]

I am an American.
My father belongs to the Sons of the Revolution;
My mother, to the Colonial Dames.
One of my ancestors pitched tea overboard in Boston Harbor;
Another stood his ground with Warren;
Another hungered with Washington at Valley Forge.
My forefathers were America in the making:
They spoke in her council halls;
They died on her battle-fields;
They commanded her ships;
They cleared her forests.
Dawns reddened and paled.
Stanch hearts of mine beat fast at each new star
In the nation's flag.
Keen eyes of mine foresaw her greater glory:
The sweep of her seas,
The plenty of her plains,
The man-hives in her billion-wired cities.

[1]By Elias Lieberman. Reprinted by permission of the author.

Every drop of blood in me holds a heritage of patriotism.
I am proud of my past.
I am an American.

I am an American.
My father was an atom of dust,
My mother a straw in the wind,
To His Serene Majesty.
One of my ancestors died in the mines of Siberia;
Another was crippled for life by twenty blows of the knout;
Another was killed, defending his home during the massacres.
The history of my ancestors is a trail of blood
To the palace-gate of the Great White Czar.
But then the dream came—
The dream of America.
In the light of the Liberty torch
The atom of dust became a man
And the straw in the wind became a woman
For the first time.
"See," said my father, pointing to the flag that fluttered near,
"That flag of stars and stripes is yours;
It is the emblem of the promised land.
It means, my son, the hope of humanity.
Live for it—die for it!"
Under the open sky of my new country I swore to do so;
And every drop of blood in me will keep that vow.
I am proud of my future.
I am an American.

Four Poems by Edward Wyatt, Petersburg (Virginia) High School

APRIL

April comes shedding crocodile tears;
With one hand she closes
The glassy eyes of winter.
With the other she beckons
New suitors to her banquet.

THE NEW PLOW

I take a keen, æsthetic joy in this new plow,
For it will carve black earth into a masterpiece,
And I shall be the artist;
And old John Milton shaping verses on his blindness,

Andrea del Sarto mixing colors for a king,
Or Chopin with his poetry of song
Had no more of the ecstasy of art than I.
I take a keen, æsthetic joy in this new plow.

GOSSIP

Two old ladies fumble at a jewel casket;
One throws a hand of pearls into the mud,
And the other coos with delight.

TRAIN

You are a black snake
Sliding through my pasture.
In the still of an autumn night
You go hooting by, screaming for sheer joy
In the soft blue of September.
Now and then you stop across the lane,
And all day I wait to go to market.
One single gleaming coach
With all its plush and paint
Could buy this farm, this ancient house.
Sometimes for variety you burn a barn.
Men call you my blessing,
My winged savior.

2. Read aloud—not once, but many times—these examples of rhythmical prose and compare them with ordinary prose, free verse, and metrical verse.

a

In old days there were angels who came and took men by the hand and led them away from the city of destruction. We see no white-winged angels now. But yet men are led away from threatening destruction: a hand is put into theirs, which leads them forth gently towards a calm and bright land, so that they look no more backward; and the hand may be a little child's.—GEORGE ELIOT

b

When my eyes shall be turned to behold for the last time the sun in Heaven, may I not see him shining on the broken and dishonored fragments of a once glorious union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched it may be in fraternal blood.—WEBSTER

3. Find another example of free verse and of rhythmical prose, bring them to class, and read them aloud.

Scrapbook

Who is your favorite poet? How many of his poems do you know? What other poets do you like? How many poets do you know? A scrapbook in which you paste good poetry clipped from newspapers and magazines will help you to become acquainted with the best contemporary poetry.

TEST

In each of the following choose the line or lines you consider the best conclusion for each selection. On your answer paper indicate your choices by writing the number of each—1(*b*), for example.

1. No man can choose what coming hours may bring
   To him of need, of joy, of suffering;
   But what his soul shall bring unto each hour
(*a*) Such gifts he can build into a great tower.
(*b*) Can make him lovely as the springtime flower.
(*c*) To meet its challenge—this is in his power.
(*d*) Can make him supreme in his own secret bower.

2. Whate'er the theme, the maiden sang
   As if her song could have no ending;
   I saw her singing at her work,
   And o'er the sickle bending;
   I listened, motionless and still;
   And, as I mounted up the hill,
(*a*) The music in my heart I bore,
   Long after it was heard no more.
(*b*) The song still remained in my heart,
   Long after we were far apart.
(*c*) Many years in my heart I bore
   The melody I could hear no more.
(*d*) The music in my heart I bore,
   Although the notes I could hear no more.

3. The Colonel's son, he rides the mare and Kamal's boy the dun,
(*a*) And two have come back to Fort Bukloh where there went forth
   but one.

(*b*) And to Fort Bukloh two came back, where forth went only one.
(*c*) And on and on they go until the battle's fought and won.
(*d*) They ride and ride through thick and thin, until the prize they sought is won.

4. And the breakers,
Like young and impatient hounds,
(*a*) Sprang with rough joy on the shrinking sand.
(*b*) Leaped and gamboled on the wave-lashed sand.
(*c*) Eagerly lapped the pebble-strewn sand.
(*d*) Frisked playfully on the golden sand.

5. And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
(*a*) Has shriveled like a rabbit when a lion hath roared!
(*b*) Hath melted like snow in the glance of the Lord!
(*c*) Is shallow as waters that flow through the ford!
(*d*) Hath dwindled and broken as evil before the Lord!

6. Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with his face,
(*a*) His every whim we gratify at a lively pace.
(*b*) All sense of shame we from our souls soon chase.
(*c*) We learn to like the ruffian's brute grimace.
(*d*) We first endure, then pity, then embrace.

7. The blessed damosel leaned out
From the gold bar of heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
(*a*) And in her hair shone stars from heaven.
(*b*) And the stars in her hair were seven.
(*c*) And a turban of beaming stars seven.
(*d*) And a helmet of brightest stars seven.

8. For while the rabble with their thumb-worn creeds,
Their large professions and their little deeds,
Mingle in selfish strife, lo! Freedom weeps!
(*a*) And now the meanest tyrant a harvest reaps.
(*b*) From pole to pole injustice quickly creeps.
(*c*) Mankind most surely tares and thistles reaps.
(*d*) Wrong rules the land, and waiting justice sleeps!

9. Ambition's like a circle on the water,
   Which never ceases to enlarge itself,
(*a*) Until it reaches the banks of the river.
(*b*) Till it include the entire universe.
(*c*) Till by broad spreading it disperse to nought.
(*d*) Until it perishes on some distant sandy beach.

10. I travelled among unknown men,
      In lands beyond the sea;
    Nor, England, did I know till then
(*a*) How sincerely I loved thee.
(*b*) How much my country means to me.
(*c*) That my country is the home of the free.
(*d*) What love I bore to thee.

CHAPTER XVI

READING AND RECITING

Importance

Dr. Henry van Dyke says that poetry is never fully appreciated until it is heard in the human voice. Longfellow says, "Of equal honor with him who writes a grand poem is he who reads it grandly"; Tennyson, "A poem is only half a poem until it is well read"; Ruskin, "If I could have a son or daughter possessed with but one accomplishment in life, it should be that of good reading"; Carlyle, "We are all poets when we read a poem well." Along with music and art, reading aloud has an important place in the home.

Thought and Feeling

Two rules cover the subject of reading: (1) Get the thought and the feeling; (2) Give the thought and the feeling. For unemotional matter the rules are: (1) Get the thought; (2) Give the thought.

Thought-Getting

The way to dig out the thought of a complicated, abstruse, or elliptical passage is explained in the chapter headed "Précis, Reports, and Examinations." Probably half the failures in school are due directly or indirectly to silent-reading difficulty.

Thought-Giving

In the eighth chapter of Nehemiah the reading of the law is described as follows: "So they read in the book of the law distinctly, and gave the sense, and caused them to understand the reading." To give the thought, it is necessary first to understand what you are reading; second, by distinct articulation, inflection, emphasis, and time to give the sense; and finally to put into the reading enough intellectual vigor, vim, vivacity, and vitality to make

people understand what you are reading. William Winter says, "To convey your author's meaning correctly you must, of course, first correctly grasp it; and then in speaking you must cause it to well up in your mind, as though for the first time." It is not enough to read so that people can understand; make them understand whether they will or not.

Practice 1

Read aloud the selections on pages 170-176. Make every idea clear to a rather stupid, slightly deaf pupil on the back seat.

Getting and Giving the Feeling

Most literature appeals to the feeling also. It is easy to pretend to have the feeling of a selection, but it is also easy for an audience to distinguish sham joy, sorrow, remorse, or indignation from the genuine emotion. Audiences are not fooled by elocutionary tricks. To get and give the feeling of a selection, the reader must have imaginative sympathy. He must see the pictures vividly and must also connect himself with the happenings.

Practice 2

Get and give the thought and the feeling of these passages and of "The World Is Too Much with Us" on page 174 and "I Am an American" on page 380. Think, imagine, feel.

"To this one standard make your just appeal;
Here lies the golden secret—Learn to feel."

1. The year's at the spring,
   And day's at the morn;
   Morning's at seven;
   The hillside's dew-pearled;
   The lark's on the wing;
   The snail's on the thorn;
   God's in His heaven—
   All's right with the world!—Browning

2. Is this a dagger which I see before me,
   The handle toward my hand?—Come, let me clutch thee.
   I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?—SHAKESPEARE

3. From scenes like these, old
Scotia's grandeur springs,
That makes her lov'd at home, rever'd abroad.—BURNS

4. Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.—WOLFE

5. Who is the man that, in addition to the disgraces and mischiefs of the war, has dared to authorize and associate to our arms the tomahawk and scalping-knife of the savage?—to call into civilized alliance the wild and inhuman inhabitant of the woods?—to delegate to the merciless Indian the defense of disputed rights, and to wage the horrors of this barbarous war against our brethren? My lords, these enormities cry aloud for redress and punishment.—CHATHAM

6. It is a distressing and oppressive duty, gentlemen of the Congress, which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance. But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts.—WILSON

7. In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place, and in the sky,
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high!
If ye break faith with us who die,
We shall not sleep, though poppies grow
In Flanders fields.—MCCRAE

Ways of Expressing Thought and Feeling

Before reading aloud, it may be wise for the student to do more than decide what the thought and the feeling are. He may select the emphatic words, indicate the phrasing or the inflection, and decide what time, pitch, force, and quality will best express the thought and the emotion.

Phrasing

A phrase presents a single or simple idea in a group of words so closely united in oral expression that they seem almost one long word. The phrase or group is important in reading, because it is the unit of expression. We read and recite, not by syllables, words, or sentences, but by groups of related words called phrases. Much reading aloud is necessary to establish the habit of looking quickly ahead to get the meaning.

Phrasing depends upon the thought, not upon the part of speech, the punctuation, or the breath supply. A punctuation mark may fall within a phrase; the end of a phrase is often not marked by punctuation. Common mistakes are pausing according to punctuation instead of meaning and pausing to get breath rather than to group the ideas. Another fault is the failure to think out and express with the voice the relationship between phrases. In such reading the individual units are not tied together in a larger whole.

Examples.

1. The past | rises before me | like a dream.—INGERSOLL

2. Thank God | every morning when you get up | that you have something to do that day | which must be done | whether you like it or not. | Being forced to work | and forced to do your best | will breed in you | a hundred virtues | which the idle never know.—KINGSLEY

Sometimes two different phrasings are equally good. In the above selection, for example, *will breed in you a hundred virtues* may be read as one phrase. Use shorter phrases in reading subject matter hard for the audience to understand and in emphasizing details. Use longer phrases for familiar subject matter and for giving a general impression.

Practice 3

Indicate the phrasing in the following and then read the selections. Give the thought and the feeling.

1. To be honest, to be kind, to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not be embittered, to keep a few friends but these without capitulation, above all on the same grim conditions to keep friends with himself, here is a task for all that a man has of fortitude and delicacy.—Stevenson

2. It is only when the reasonable and practicable are denied that men demand the unreasonable and impracticable; only when the possible is made difficult that they fancy the impossible to be easy.—Lowell

3. If thou art worn and hard beset
With sorrows, that thou wouldst forget,
If thou wouldst a lesson that will keep
Thy heart from fainting and thy soul from sleep,
Go to the woods and hills! No tears
Dim the sweet look that nature wears.—Longfellow

4. The wreck had evidently drifted about for many months; clusters of shellfish had fastened about it, and long seaweed flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over; they have gone down amidst the roar of the tempest; their bones lie whitening in the caverns of the deep. Silence—oblivion—like the waves, have closed over them; and no one can tell the story of their end.—Irving

Emphasis

Emphasis is any means by which a speaker calls particular attention to important words or ideas. Correct emphasis therefore depends upon the intelligence of the reader and appeals to the intelligence of hearers. Because a speaker makes his important ideas stand out, a person remembers longer a speech he hears than one he reads. In a printed speech all words and ideas seem equal, because the type is the same for all. The daily paper, on the contrary, makes some ideas stand out by printing the headlines in larger type. Making principal ideas stand out is as important in a speech as in a newspaper.

Selecting the Emphatic Word

There are four principles for selecting the emphatic word. Each of the principles covers the subject, but sometimes one of them is more easily applied than the others.

1. *The word which represents the new idea is emphatic.* The newcomer is introduced.

I have proved that compulsory arbitration is sound in principle and shall next show that it is *practicable.*

2. *Emphasize words necessary for the sense.* If we had a shorthand language, we could omit most prepositions, conjunctions, pronouns, and interjections, many adjectives and adverbs, and some nouns and verbs without destroying or distorting the main ideas to be expressed. In the question, "What profession do you intend to enter after you have completed your schooling?" *profession—schooling completed?* carries the idea of the sentence. Hence the three words are emphatic.

3. *Emphasize words which express or suggest a contrast.* Read aloud six times the sentence, "Did father ride to the office today?" In the readings emphasize in turn *did, father, ride, to, office,* and *today.* What is the contrast implied when the emphasis is placed on *did?* On *father?* On *ride?* On *to?* On *office?* On *today?*

PRACTICE 4

Find the emphatic words in the following sentences. Then read aloud the sentences.

1. To err is human; to forgive, divine.—POPE

2. I fancy it is just as hard to do your duty when men are sneering at you as when they are shooting at you.—WILSON

3. A wise son maketh a glad father, but a foolish son is the heaviness of his mother.—*Bible*

4. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.—BACON

4. *Emphasize as in conversation.* When we talk, we emphasize correctly without thinking about the placing of the emphasis. Hence know the passage; read as if you were talking; and the emphasis will be correct.

RULES AND CAUTIONS

1. *Do not emphasize a word repeated unless it is repeated for the sake of emphasis.*

2. *Do not emphasize a modifier at the expense of the word modified.* It is sometimes said that we should emphasize nouns and verbs, never adjectives and adverbs. This is an overstatement, because emphasis depends upon the thought, not upon the part of speech, and occasionally an adverb or a preposition expresses or implies a contrast.

3. *Do not speak as if all words were "created free and equal."* If a speaker tries to emphasize every word, he merely wears himself out and makes nothing emphatic. Subordinate articles, prepositions, conjunctions, and other unimportant words. A sentence with all words made emphatic is like an army of generals without lieutenants, captains, corporals, or privates, or a country of mountain peaks without valleys, hills, or plateaus.

> "That voice all modes of passion can express
> Which marks the proper word with proper stress;
> But none emphatic can the speaker call
> Who lays an equal emphasis on all."

4. *In poetry avoid singsong, emphasis according to rhythm regardless of the sense.* Select the emphatic word by the four principles of emphasis; underscore these words; make them emphatic. This is a sure cure for singsong.

5. *Do not end the sentence feebly.* If the sentence is well constructed, it has an important idea at the end.

6. *Speak proper names with mechanical clearness.* If the audience do not hear the name of a man or place mentioned, they will have little interest in what is said about him or it.

Making a Word Emphatic

The unusual attracts attention. The six methods of making a word emphatic are six changes from the manner in which the unimportant words of the sentence are uttered. Two or three methods may be combined to give added emphasis to a word.

1. *Inflection*—a downward stroke of the voice on the emphatic word.

They are Yankees, they are Johnnies,
They're from North and South no more.

(*Yankees, Johnnies, North,* and *South* are emphasized by the falling inflection.)

2. A *pause before or after* the word to give weight to the word. (*No more* in the passage quoted is best emphasized by a pause before *no.*)

The one rule for attaining perfection in any art is practice. (Emphasize by a pause before *practice.*)

3. *Time* on the word.

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. (Give extra time to *new nation, conceived, liberty, dedicated, all, equal.*)

4. Change of *pitch.*
5. Change of *volume.*
6. Change of *quality.*

Young speakers often think loudness the only method of emphasis. On the contrary inflection is the most common method; and pause, the most effective method.

Practice 5

Indicate the phrasing, underscore the emphatic words, and read aloud:

1. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love?—Patrick Henry

2. There are two freedoms—the false, where a man is free to do what he likes; the true, where a man is free to do what he ought.—Kingsley

3. The chains of habit are generally too small to be felt till they are too strong to be broken.—Samuel Johnson

4. As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition.—Shakespeare

5. The quality of mercy is not strained.
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest; it becomes
The thronèd monarch better than his crown.
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthronèd in the hearts of kings;
It is an attribute of God Himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation. We do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.—SHAKESPEARE, *Merchant of Venice*

Inflection

Inflection is a change of pitch during the utterance of the vowel of the accented syllable of a word. There are three inflections: rising /, falling \, and circumflex ∧ ∨. Graceful curves in the voice are considered an index of culture and refinement.

1. *The falling inflection looks backward.* It indicates completeness, certainty, conviction, definiteness, directness, and importance.

The mud and filth of the trenches developed latent heroism. (Falling inflection on *heroism.*)

2. *The rising inflection looks forward.* It indicates incompleteness, doubt, indefiniteness, triviality, obviousness, pleading, and negation followed by affirmation.

Please let me go along. (Rising inflection on *along* for pleading.)

It's my impression that he was absent yesterday, but I am not sure. (Rising inflection on *sure* to express doubt.)

It is not necessary to be rich to be happy. (Rising inflection on *happy* for obviousness.)

Coherence is important in debate; in fact a formless debate is a waste of time. (Rising inflection after *debate* to indicate incompleteness.)

What our young men need most is not book-learning, instruction, or

culture. It is a development of moral strength, a stiffening of the vertebrae, a cultivation of the habit of "being there." (Rising inflection on *culture* because negation is followed by affirmation.)

PRACTICE 6

Deliver these sentences in turn with the rising inflection and the falling inflection and explain the difference in meaning:

1. I have had such a good time at your party.
2. I am indeed grateful for your kindness.
3. I'm sorry to have blundered so.
4. I should be so glad to have you come to see me.
5. I'm so glad you were elected.

3. *The circumflex inflection indicates a double action of the mind.* In sarcasm the speaker's words say just the opposite of what he means.

PRACTICE 7

Use in turn the circumflex and the falling inflection on *fine, graceful, gentlemanly* and *star*. Explain the difference in meaning.

1. You are a fine fellow.
2. Isn't he a graceful dancer?
3. That's what I call gentlemanly conduct.
4. He's a star basketball player.

The falling glide of the circumflex may emphasize, or indicate that the thought is complete at the point; the rising glide, that a closely related idea is to follow.

I am married to a wife,
Which is as dear to me as life itself.—SHAKESPEARE

(Circumflex on *wife* ∨ .)

Friends, our task as Americans is to strive for social and industrial justice, achieved through the genuine rule of the people. (Circumflex on *justice* ∨ .)

4. *A question which begins with a verb and may be answered by* yes *or* no *requires the rising inflection.*

Don't you hear the bugles play?

5. *A question which begins with an adverb or a pronoun and cannot be answered by* yes *or* no *requires the falling inflection.*

Why should there not be a patient confidence in the ultimate justice of the people?

6. *Names and titles in direct address are usually given with a slight rising inflection.* A falling inflection suggests formal address; a rising, informal conversation.

Fellow citizens, churches and schools are the foundation of civilization and democracy.

7. *In alternative questions and antithetical expressions the first is given with rising inflection; the second, with falling.*

Will the people insist on efficiency in public office or be contented with half-hearted service?

PRACTICE 8

Deliver *yes, no, oh, well, why,* and *impossible* in as many ways as you can. Name in each case the inflection used and explain the meaning of the word spoken in that way.

Time

The time depends upon the largeness of the thought and the quality of the emotion.

1. Quick time is used to express trivial, simple, parenthetical, or unimportant ideas, joy, eagerness, animation, haste, excitement, intense anger, alarm, and indignation.

2. Moderate time is used for most discourse that is not especially emotional.

3. Slow time is used to express involved or important ideas, earnestness, admiration, solemnity, pathos, sympathy, reverence, and sublimity. Slow time may result from slow word utterance or long and frequent pauses.

Six uses of the pause are:

1. To make a word emphatic.
2. To indicate the phrasing.
3. To give time for the comprehension of an unusual statement or ideas hard to understand.
4. To enable hearers to fix a main point.
5. To denote change of scene or lapse of time.
6. To show indecision.

Pitch

In general high pitch corresponds with quick time; medium pitch, with moderate time; and low pitch, with slow time. Exceptions are parenthetical expressions and ideas that are known to the audience or are of little importance. To subordinate such expressions, use lower pitch, more rapid rate, and less volume.

Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot.—DICKENS

A common fault in public speaking and reading is pitching the voice too high. To pitch the voice properly, begin as if you were just making the statement very clearly to a person not far from you.

Quality

Quality refers to such characteristics of the voice as purity, clearness, roundness, brilliance, mellowness, openness, throatiness, nasality, flatness, harshness, weakness, and resonance. At all times the voice should be open, pure, round, and clear.

The resonance or tone color varies with the emotion expressed. The affected elocutionist tries to manufacture a voice to fit the emotion to be expressed; the sincere reader has in mind a vivid picture of the scene he is describing or in which he is acting and expresses only what he feels.

Variety

Vary the rate, force, and pitch. A pleasing, straightforward speaker with worth-while ideas will drive people from the hall or lull them to sleep in their seats if he talks for half an hour without climaxes and other variations of the force, rate, and pitch. Real literature has great variety of thought and feeling. In reading, find this variety, and vary the rate, force, pitch, and quality to express it. Read subordinate ideas distinctly but quickly and quietly. Rise to the climaxes.

In reading dialog, it is especially important to make the inflection, emphasis, pitch, time, quality, volume, and resonance fit the character. A man's voice is commonly pitched lower than a

woman's, and has more chest and pharynx resonance; a woman's voice has more head resonance. Men in general do not have so great a variety of inflection as women; their speech tends more towards the monotone.

PRACTICE 9

1. Explain in terms of inflection, emphasis, pitch, and quality how some person speaks: a grocer, a policeman, a laundress, a doctor, a newly rich friend, a street-car conductor, an auctioneer, a cheer leader, an assembly speaker, an amusing caller, a feeble old man.
2. Why is it important for a person to hear his own voice?

A Danger

Time, pitch, quality, phrasing, emphasis, force, and inflection are methods of giving the thought and feeling; they are not substitutes for getting the thought and feeling. No elocutionary trick can deceive an audience into believing that a reader is expressing a thought or feeling which he doesn't have.

The Eyes

A reader may fail because he forgets the audience, forgets that his purpose is to instruct, convince, or entertain them. Hence it is a good practice to glance at the audience as frequently as possible, to deliver the message directly to them, and to find out whether they are keenly interested.

PRACTICE 10

Read aloud the following selections. Apply all the suggestions in this chapter.

1. I sprang to the stirrup, and Joris, and he;
   I galloped, Dirck galloped, we galloped all three;
   "Good speed!" cried the watch, as the gate-bolts undrew;
   "Speed!" echoed the wall to us galloping through;
   Behind shut the postern, the lights sank to rest,
   And into the midnight we galloped abreast.—BROWNING

2. Shall we now
   Contaminate our fingers with base bribes,
   And sell the mighty space of our large honors

For so much trash as may be graspèd thus?
I had rather be a dog and bay the moon,
Than such a Roman.—SHAKESPEARE, *Julius Cæsar*

3. What is it to be a gentleman? It is to be honest, to be gentle, to be generous, to be brave, to be wise; and, possessing all these qualities, to exercise them in the most graceful outward manner.—THACKERAY

4. Here rests his head upon the lap of earth
A youth, to fortune and to fame unknown;
Fair science frowned not on his humble birth,
And melancholy marked him for her own.—GRAY

5. Strike till the last armed foe expires!
Strike for your altars and your fires!
Strike for the green graves of your sires,
God and your native land!—HALLECK

6. Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.—COLERIDGE

7. Is there, for honest poverty
That hangs his head, an' a' that?
The coward-slave, we pass him by,
We dare be poor for a' that!—BURNS

How to Prepare a Reading or a Recitation

(Always learn to read a selection before memorizing. Otherwise the incorrect delivery of the lines will be fixed by repetition.)

1. *First read the selection through silently, picturing the scenes, the action, the speaker, and the hearers.*

2. *Think why the author wrote the selection, what were his point of view and purpose.* A history of literature may tell you what you want to know about the author.

3. *Know the background.* Read the entire speech, story, or book to get the spirit.

4. *Learn the precise meaning in the sentence of any word or allusion that is new to you.* Sometimes a history or a mythology is necessary.

5. *Is there any word you can't pronounce?* Look it up.

6. *What is the central idea of the selection?* What is the topic of each paragraph?

7. *What ideas or expressions need emphasis because they are new, contrasted, or most necessary to the sense?*

8. *What is the dominant feeling of the selection?* What changes in feeling are there? Why?

9. *Are there climaxes?* Where?

10. *How rapidly will the audience be able to picture the story or grasp the facts?* Don't forget the slow thinker on the rear seat.

11. *What have you done, seen, heard, or read that makes the selection mean more to you?*

12. *If the selection contains dialog, picture the speakers in action and recall or find out how such people talk.*

13. *Then read aloud to one person, real or imaginary.* Think the ideas, see the pictures, feel the emotion, and speak directly to him.

14. *Standing and holding the book high enough, enlarge the delivery for the prospective audience without changing the quality of speech.*

15. *Practice frequently, always thinking and feeling as you speak the words, and communicating your ideas and emotions to your hearers.* Know the selection so well that you will read to the audience, not to the book.

Practice 11

Prepare to read aloud clearly and entertainingly a page or two of the supplementary book you are now reading.

How to Memorize

1. Study the selection until you understand the ideas and see the pictures. If necessary, use a dictionary, history, mythology, encyclopedia, or history of literature to find out just what the selection means. Then read the selection aloud, getting and giving the thought and the feeling.

2. Jot down in order in the form of a rough outline the main ideas. Note how one idea follows another.

3. Thoroughly memorize this thought-skeleton. The heart of good memorizing is learning the ideas before memorizing the words.

4. Ask yourself questions about the selection and answer them in the words of the author.

5. Note rhyme, rhythm, repetitions, contrasts, unusual expressions, vivid or important words, and alliteration.

6. Close your book and repeat as much as you can recall of the entire selection. When necessary, open the book to find what comes next. Then run through the entire selection in the same way a number of times until you rarely need to use the book. As you recite, both think and feel the selection.

7. For three or four successive days write, act, or speak the selection. Then at longer intervals review it.

Practice 12

Prepare to recite a poetical selection of at least twelve lines and to explain exactly how you memorized it.

ENGLISH IN ACTION

Book Two

Part II—The Sentence and the Word

CHAPTER XVII

THE PARTS OF THE SENTENCE

A **sentence** is a word-group making complete sense.

The **subject** names the person or thing spoken of.

The **predicate** says something about the subject.

A **modifier** changes the meaning of a word or words. *White house* differs in meaning from *house; run slowly,* from *run.*

An **adjective** modifies a noun or pronoun: *that* book, *ten* men.

An **adverb** modifies a verb, an adjective, or another adverb.

He ran *rapidly.* It is *too* warm. She spoke *very* softly.

A **phrase** is a group of related words without subject and predicate. Phrases may be used as nouns, adjectives, or adverbs.

In his introduction (adverb) Mr. Marshall *of Chicago* (adjective) tried *to arouse interest* (noun).

A **clause** is a group of words containing a subject and a predicate.

Although this novel was published in England many years ago (subordinate clause), it has only recently appeared in America (principal clause).

A **substantive** is a noun or pronoun, or another part of speech or a word-group used like a noun. The word-group may be any kind of phrase or clause that is used in the place of a noun.

The *rich* like *to ride.*
The *slain* were left on the field.
The *loving* are the *daring.*
Playing basketball is *what he likes best.*

A **simple sentence** has one subject and one predicate, either or both of which may be compound.

Washington and Roosevelt were warriors and statesmen.

A **subordinate clause** is used like a noun, an adjective, or an adverb.

(Noun) That he will succeed is certain.

(Adjective) His book is one of the best advertisements that the study of history has received in our age.

(Adverb) If your only word for any agreeable thing from a new pair of earmuffs to the Woolworth Building is *swell*, you advertise every hour your linguistic bankruptcy.

All other clauses are **principal clauses.**

A **compound sentence** has two or more principal clauses.

Every one enjoys boating, and on a hot summer night the shores of the lake are dotted with boats.

1. A **coördinate conjunction** connects elements of equal rank. Common coördinate conjunctions used to connect clauses are *and, but, or, nor, yet, so, while, though.*

Case Uses

Nominative

1. The **subject** names that of which something is said.

John shot a deer.

2. The **predicate nominative** completes the verb and explains the subject.

He is an *Englishman.* He seems to be an *Englishman.*

3. The **nominative of address** names the person spoken to.

Herbert, come here.

4. The **nominative of exclamation** is a substantive used to show special emotion.

O the *scoundrel!*

5. The **nominative absolute,** with a participle expressed or understood, has the force of an adverb modifier, but has no grammatical connection with the rest of the sentence.

His *work* finished, he hurried home.

6. An **appositive** is added to a substantive to explain it and denotes the same person or thing.

Mr. Horton, the *butcher,* is here.

Objective (or Dative and Accusative)

1. The **object of a verb** completes the predicate and names the receiver or product of the action.

John shot a *deer*.

The object of the verb answers the question, "Shot what?" *Shot* is a transitive active verb, because it has an object. (If the subject is acted upon, the verb is transitive passive; as, The deer *was shot* by John. If the verb has no object and if the subject is not acted upon, the verb is intransitive.)

2. The **indirect object** is a noun or pronoun that tells to or for whom something is done.

Give *me* a dime.

Inserting *to* before an indirect object does not change the sense.

3. Verbs of asking take two direct objects, the name of the person and the name of the thing (called the **secondary object**).

Ask Ruth a *question*.

4. A verb which takes an indirect or secondary object in the active voice may in the passive voice retain a direct object (called the **retained object**).

I was given a *dime*.
Ruth was asked a *question*.

5. A verb regularly intransitive may take a **cognate object**, an object similar in meaning to the verb.

He ran a *race*.

6. The **predicate objective** (or adjunct accusative) completes the verb and refers to the direct object.

We elected him *president*.

Inserting *to be* before the predicate objective does not, as a rule, change the sense.

7. An **adverbial objective** is a noun used like an adverb.

He is a *year* too young.

Year answers the question, "How much?"

Herbert ran a *mile*.

Mile answers the question, "How far?"

8. After verbs of *making, telling, letting, wishing, expecting, thinking, knowing, commanding, believing,* and the like, the **infinitive has a subject.**

We believed *him* to be guilty.

9. The **predicate of an infinitive** is used after a linking verb to refer to the subject of the infinitive.

We believed it to be *him.*

10. The **object of a preposition** is connected by a preposition with another word.

He went to *Detroit.*

To connects *went* and *Detroit.*

11. An **appositive** may be attached to a substantive in the objective case.

I saw Mr. Horton, the *butcher.*

Possessive (or Genitive)

A noun or pronoun in the possessive case modifies the substantive to which it is attached.

Mr. Hamlin's factory is closed.

Practice 1

Point out the subject and verb of each clause and all coördinate conjunctions:

1. There was a big sign back of the ticket taker, and there was some difficulty in getting the tickets. (*There* is an expletive.)
2. In one corner stood a marble woman and a block of granite.

Point out predicate nominatives:

3. Such public expression of divergent opinions is a wholesome sign.
4. To everybody he seemed a man of rare tact and understanding.

Point out nominatives of address:

5. Paul, what is your favorite fishing stream?
6. That's your work, Marion.

Pick out nominative absolutes:

7. The whole delegation, the President included, lost prestige and influence with the foreign delegates by this lack of program.
8. My father having died, life looked different to me.

Pick out appositives:

9. This was John W. Weeks, Secretary of War, a graduate of the United States Naval Academy and later a member of its Board of Visitors.

10. I shall discuss A. A. Milne's satiric comedy, *The Truth about Blayds.*

Pick out direct objects:

11. Pain elicits fortitude and endurance; difficulty, perseverance; poverty, industry and ingenuity; danger, courage.

12. It not only whitens the teeth but also wards off pyorrhea by keeping the gums in perfect health.

Point out indirect objects:

13. Here advice was given me by a clever, white-haired, young-eyed woman.

14. Will you please send me the vacuum cleaner before May 10.

Point out retained objects:

15. I was given advice by a little shriveled-up man with a thin nose and a squeaky voice.

16. After dinner I was told the answer to the conundrum.

Point out predicate objectives:

17. I consider him the best player on the team.

18. In his refutation Thompson called his opponent a quibbler.

Point out adverbial objectives:

19. One day the following winter an invitation came to lunch with the President at the White House.

20. The loghouse was completed by a paling six feet high.

Point out objects of prepositions:

21. The directing genius of the State Department sits at a large flat desk in a large room on the south side of the second floor of the granite pile known as the State, War, and Navy Building.

22. In a long ramble of the kind, on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill mountains.

Analysis and Syntax

To give the **syntax** is to show the relation of a word, phrase, or clause to the rest of the sentence.

Analysis is showing the relationship of the parts of the sentence to one another.

Example. The toothless jaws taper to a rounded point.

This is a simple declarative sentence. *The toothless jaws* is the complete subject; *taper to a rounded point* is the complete predicate. The noun *jaws* is the simple subject; and the verb *taper* is the simple predicate. *Jaws* is modified by the adjectives *the* and *toothless; taper* is modified by the adverbial prepositional phrase *to a rounded point*, of which *to* is the preposition; *point*, the object; and *a* and *rounded*, adjectives modifying *point.*

Diagraming is shorthand analysis.

MODEL FOR WRITTEN SYNTAX

Father told me that he had waited patiently for the opportunity which came last week.

ELEMENT	NAME	CONSTRUCTION OR USE	RELATION
Father	noun	subject	of *told*
told	verb	predicate	of *Father*
me	pronoun	indirect object, modifier	of *told*
that	subordinate conjunction	introduces clause	*that he had waited patiently for the opportunity*
he	pronoun	subject	of *had waited*
had waited	verb	predicate	of *he*
patiently	adverb	modifier	of *had waited*
for	preposition	shows relation	between *had waited* and *opportunity*
the	adjective	modifier	of *opportunity*
opportunity	noun	object	of *for*
which	relative pronoun	subject and refers to antecedent	of *came* *opportunity*
came	verb	predicate	of *which*
last	adjective	modifier	of *week*
week	noun	adverbial objective, modifier	of *came*

Practice 2

Give the syntax of all nouns, pronouns, verbs, and prepositions:

1. Yet there was very little ease in that factory and office.
2. No one can disgrace us but ourselves.
3. It is never too late for one to make a fresh start in life.
4. Whom did you wish to see?
5. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland.
6. Einstein has given the world a new explanation of time and space.
7. The world's largest inn, the Hotel Pennsylvania, is in New York City.
8. The entire garden having been hoed, Willis decided to go to the ball game.
9. In many respects his attempt was a failure.
10. We elected Arnold captain of the team.

Practice 3

Give the syntax of all adjectives and adverbs:

1. Business and industry, struggling painfully out of the Slough of Despond, are vitally concerned in the question of wise tariff revision.
2. On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun.
3. I want the lightest and most delicate of tackle for all trout fishing, having reached the place where I never employ anything heavier than a three-ounce delicate cementing of split-bamboo.
4. It is urgent for all mankind to know that it is really necessary to live for others.
5. My own initial experience with Roosevelt was far less dramatic.
6. In essential qualities young folk, of course, are the same everywhere.

Complex Sentences

A **complex sentence** consists of one principal clause and one or more subordinate clauses.

Subordinate clauses are of three kinds: (1) noun (or substantive), (2) adjective, and (3) adverb.

A **noun clause** may be—

1. The subject of a verb.

That one should be shut out from all society is unendurable.

2. The direct object of a verb.

I know not what can be done.

3. The object of a preposition.

I will give the estate to whoever deserves it.

4. The predicate nominative.

The objection is that the car lacks power.

5. An appositive.

Many people are of the opinion that prices of clothing are too high.

6. An adverbial objective.

We investigate until we are positive only that we are positive of nothing.

7. The retained object.

I was told that a conference had been held.

An **adjective clause** has the value of an adjective; hence it is always attached to a substantive.

1. An adjective clause may be attached to the word it modifies by—

(1) A relative pronoun.

Fortunate is he *who* finds a merciful judge.

The simple relative pronouns are *who*, *which*, *what*, and *that*, and rarely *as* and *but*. Unlike the other relative pronouns, *what* has no antecedent.

(2) A subordinate conjunction.

They found the place *where* the treasure had been buried.

2. The connecting word may be omitted.

They aroused me at the hour (*at which*) I desired to be called.

An **adverb clause** modifies a verb, an adjective, or an adverb.

War is an evil, because it produces human misery.

Do they know any more about the affair than you do?

A **subordinate conjunction** connects a subordinate clause with the clause to which it is attached. Frequently used subordinate conjunctions are *although*, *as*, *because*, *if*, *lest*, *since*, *than*, *that*, *unless*, *whereas*, *whether*, *when*, *while*, *after*, *before*, *where*, *until*, *till*, *though*, *as if*, *for*, *how*, *why*.

A **compound-complex sentence** has two or more principal clauses and one or more subordinate clauses.

Mr. William H. Taft has played many parts in his seventy years of life, but it was not until his visit to England that he occupied the rôle for which heaven had ideally fitted him.

A complex sentence in which a subordinate clause is complex is called **complex-complex.**

Columbus was looking for India when he ran into an obstacle that proved to be America.

MODEL FOR SYNTAX OF CLAUSES

1. Bird men say that the barn owl, which is found all over temperate North America and breeds especially well in California, is one of the greatest friends of the farmer.

Bird men say—principal clause
that the barn owl is one of the greatest friends of the farmer—subordinate noun clause used as the object of the verb *say*
which is found all over temperate North America and breeds especially well in California—subordinate adjective clause modifying the noun *owl*

2. An ass may bray a good while before he shakes the stars down.

An ass may bray a good while—principal clause
before he shakes the stars down—subordinate adverb clause modifying the verb *may bray*

PRACTICE 4

Give the syntax of noun clauses, conjunctions, and relative pronouns:

1. The last three classes are what might be called patricians.
2. A clever man once said that Denmark, like ancient Gaul, is divided into three parts—butter, bacon, and eggs.
3. Some found time to speculate concerning what the world would look like a hundred years from now.
4. Whatever is worth doing at all is worth doing well.
5. It requires a good, strong man to say, "I was mistaken, and am sorry."
6. A fundamental question of policy is, for instance, whether preparedness in itself is good or evil.
7. Some boys have no reverence for what is holy and no pity for what is sad.

8. Whether this was intentional or involuntary I do not know.
9. He expressed the opinion that Washington is our greatest American.

Practice 5

Give the syntax of adjective clauses and relative pronouns:

1. He that is good at making excuses is seldom good for anything else.
2. We prepare ourselves for sudden deeds by the reiterated choice of good or evil, which determines character.
3. Borneo consists mainly of a central plateau from which several ranges branch into the lowlands along the coast.
4. All they needed was a good picket and enough food.
5. Not far from the place where they lay, there was a castle called Doubting Castle, whose owner was Giant Despair.

Practice 6

Give the syntax of adverb clauses and conjunctions:

1. The chains of habit are generally too small to be felt till they are too strong to be broken.
2. Boldwood had no more skill in finesse than a battering ram.
3. A man's worst difficulties begin when he is able to do as he likes.
4. He listened with greater attention to a speaker than did any other man present, and whenever opportunity offered he smiled or told an anecdote.
5. After I had had a few conversations with business men and employers, I concealed my college diploma as though it were two bombs.

Practice 7

Diagram or analyze these sentences, or give the syntax of all clauses and the italicized words:

1. Your slogan should be, "Make every *job* a *masterpiece!*"
2. *Whoever* has a real purpose is *young* till he dies.
3. Those who trust in luck don't keep their customers.
4. To the question how shall we improve our English style, the first answer is, Read the best books and *magazines*.
5. Life-insurance experts now shake their heads at excess of fat, and consider *that* it renders the *possessor liable* to all sorts of ills.
6. Before my escape I was told a *joke* so *old* that no self-respecting person could laugh at it.
7. "Surely people don't think *that* because we have spent four years in college we are therefore, in our own estimation, *conquerors* of the world," I said.

8. If Chicago University is a fair *sample* of our American colleges, we may solace ourselves in our *somewhat* pessimistic moments by the reflection that, after all, our colleges show a higher *percentage* of religious interest than the *community* as a whole.

9. This was how it was: a spring of clear water *rose almost* at the top of the knoll.

10. I well remember the pleasure with which, as a young man, I heard my venerable professor of rhetoric say that he supposed *there* was no *work* known to man more *difficult* than *writing*.

Verbals

Verbals are forms of the verb that do not make statements, ask questions, or give commands. The three classes of verbals are participles, infinitives, and gerunds.

A **participle** is a form of the verb that is used as an adjective.

Many of the temples had queer faces *carved* on the walls or corners.

A **gerund** is a form of the verb that is used as a noun.

He hesitated before *answering* my question.

An **infinitive** is a verb form with *to* used as a noun, an adjective, or an adverb. *To* is omitted after *bid, dare, need, see, make, let, hear, please, feel, help,* and sometimes after a few other verbs.

I like *to play* a fish and *work* hard for him.

Model for Written Syntax

Wishing to see his diving from a high springboard, we hurried to the pool.

ELEMENT	NAME	CONSTRUCTION OR USE	RELATION
wishing	participle	modifier	of *we*
to see	infinitive	object	of *wishing*
diving	gerund	object	of *to see*

Practice 8

Give the syntax of the participles, gerunds, infinitives, and subordinate clauses:

1. The only way to have a friend is to be one.
2. It is well to think well; it is divine to act well.

3. He solved these difficulties by procuring a wheelbarrow from the back of the building.

4. I should like to have him come to the platform and take my seat.

5. Next morning, impatient to know my luck, I was halfway across the lake before the sun came up.

6. It takes very little water to make a perfect pool for a small fish.

7. Our greatest glory consists, not in never falling, but in rising every time we fall.

8. To lunch at the palace is to feel oneself in a pleasant and unpretentious family circle.

9. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll covered with mountain herbage, that crowned the brow of a precipice.

10. Children in Norway are taught to love good pictures.

11. Preparing such a film was wasting the time of talented actors.

12. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud, or the sail of a lagging bark, here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

13. When the college bell no longer sounds to call us to our work, we shall find how hard a thing it is to be our own masters.

14. Few people enjoy passing an aquarium without stopping to admire the goldfish.

15. Well, on the knoll, and enclosing the spring, they had clapped a stout log-house, fit to hold two score of people on a pinch, and loopholed for musketry on every side.

16. Is it too much to ask the business man to forget the old bogy of the know-it-all young graduate, and to give the present-day eager, rather humble, young person a chance?

Practice 9

Analyze or diagram these sentences, or give the syntax of the clauses and italicized words:

1. *What* I started to say was, I wish I knew *what* the birds call each other.

2. An American woman *sitting* next to me in a bus as it passed down Whitehall in London was much more concerned in *airing* her complaint *that* she could not get fruit and cold water for breakfast than she was in *sensing* the historic associations of the street she had come to see.

3. *There* could hardly be a better *example* than Mr. D. W. Griffith's remarkable moving-picture *play* called *Way Down East* of the assertion in Mr. H. T. Pulsifer's recent article in the *Outlook called* "The World's

Worst Failure" that the movies "have ransacked the granaries of drama and fiction and borne off more often the chaff than the *wheat*."

4. *Once* in an ancient city, whose name I no longer remember,
Raised aloft on a column, a brazen *statue* of Justice
Stood in the public square, *upholding* the scales in its left hand,
And in its right a *sword*, as an emblem *that* justice presided
Over the laws of the land, and the hearts and homes of the people.
— LONGFELLOW

5. So live, that when thy summons comes to join
The innumerable caravan, *which* moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not, like the *quarry-slave* at night,
Scourged to his dungeon, but, *sustained* and soothed
By an unfaltering trust, *approach* thy grave,
Like *one who* wraps the drapery of his couch
About him, and lies down to pleasant dreams.—BRYANT

HUNDRED PER CENT TEST—KINDS OF SENTENCES

Classify the following sentences by writing simple, compound, or complex on your paper after the number of each sentence:

1. Here I observed, by the help of my perspective glass, that they were no less than thirty in number, that they had a fire kindled, and that they had meat dressed.
2. Here they used to sit on summer afternoons, talking listlessly over village gossip.
3. The spirit of my fathers grows strong in me, and I will no longer endure it.
4. From behind his stockade Jack watched them through his field glass as they landed from the launch and set off for the village.
5. She stopped a moment beneath the gently dripping trees and took off her knitted cap and shook it dry.
6. Martin Luther writes, "I was myself flogged fifteen times one afternoon over the conjugation of a verb."
7. A lingering winter and a tardy spring are what we always should like in this part of the world.
8. The fourth largest olive grove in the world is said to be on the outskirts of Beirut.
9. Do you know that the speaker will not disappoint you?
10. He never bluffs, and he dislikes bluffers.

CHAPTER XVIII

THE CORRECT AND EFFECTIVE SENTENCE

Half-Sentence and Comma Blunder

Comma Blunder

Do not use the comma at the end of a complete sentence.

(Comma blunder) In one corner was a heap of rags, which evidently were used for bedding, a rickety table upon which a few sticks of wood were placed occupied the center of the room.

(Right) In one corner was a heap of rags, which evidently were used for bedding. A rickety table upon which a few sticks of wood were placed occupied the center of the room.

To avoid the comma blunder, use a period after every principal clause with its modifiers unless it is clearly connected with another principal clause to form a compound sentence. When in doubt, use the period.

Notice that the semicolon, not the comma, is used between the members of a compound sentence that are not connected by a conjunction.

Our actions are our own; their consequences belong to Heaven.

Half-Sentence

In the writing of some high-school seniors participial and infinitive phrases, subordinate clauses, and groups of words without a verb are found masquerading as sentences. Many authors, it is true, occasionally use half-sentences intentionally. Perhaps your teacher will not object to your using now and then a half-sentence if you place an asterisk before it and write "half-sentence" at the bottom of the page. But first make sure that you always know a half-sentence when you see it.

(Half-sentence) Emphasis in a sentence is secured by putting an important word at the end and arranging a series as a climax. By using specific words. By striking out unnecessary words.

(Right) Emphasis in a sentence is secured by putting an emphatic word at the end, by arranging a series as a climax, by using specific words, and by striking out unnecessary words.

By using specific words and *by striking out unnecessary words* are phrases, not sentences.

(Half-sentence) The deplorable lack of manners that disfigures the present age.
(Right) A deplorable lack of manners disfigures the present age.

In the expression *the deplorable lack of manners that disfigures the present age*, there is no principal clause. *That disfigures the present age* is a subordinate clause modifying *lack*.

Elliptical Sentences

Use a period after an elliptical sentence, especially the answer to a question, with the subject and predicate omitted.

What do you want? [I want] Nothing.
When were you in Pittsburgh? [I was in Pittsburgh] In September, 1929.

Practice 1

Correct the following. If necessary, supply a subject and a predicate for a principal clause. Give the syntax of each subordinate clause used. Point out the subject and the predicate of each principal clause.

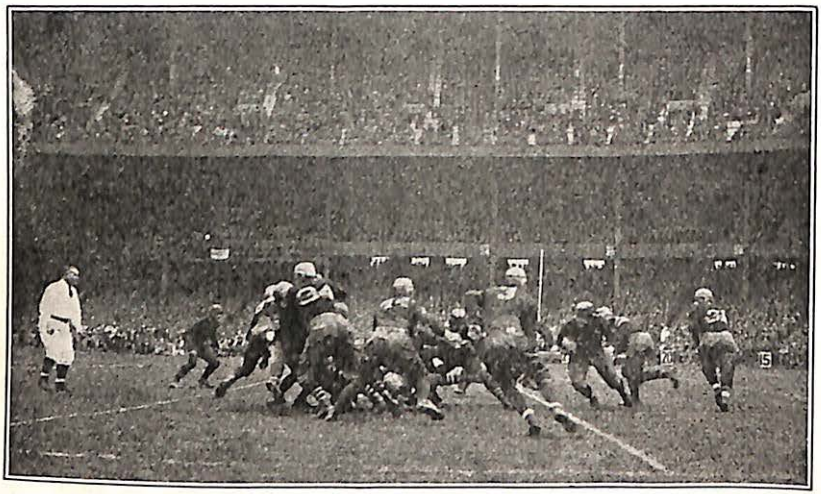
1. Since the new requirements for high-school graduation are better than the old because they broaden the pupil's opportunity and training and better fit him for life. Therefore every high school in the city should adopt the new requirements for graduation.
2. Why should we worry about the future, let us do our best today.
3. His name was Paris, when he was a small boy, Venus had told him he would marry the most beautiful woman in the world.
4. The bill makes eight hours a legal day. Just as the law prescribes the standard length of a yard when cloth is sold by the yard.
5. As I was about to leave the house, the old woman returned, she, like the child, was clad in garments of rags.
6. Referring to your claim of May 29 amounting to $1.60. If you will let us have the original bill of lading, we will close out this matter.

7. His tie looked as if it had been around his neck several years. Then his hat which gave me the impression that it was a family relic.

8. It was too long to fit into the handlebars, besides how could I hold it there?

9. When memorizing a poem, you should never take it line by line but read the entire poem three or four times, then try to say it without the book if you don't know parts of it study the poem awhile longer then try again without the book.

10. Why do you run, this is only a stranger coming in quest of food.



Times Wide World

THE ARMY AGAINST NOTRE DAME

Cagle of the Army making a ten-yard run.

11. The Pied Piper walked in followed by the singing and dancing children, when the last were inside the mountain it resumed its natural shape.

12. Before me I saw a large white structure, upon inquiry I found that it was the New York Public Library.

13. Polyphemus had in his cave a large fire where he cooked his food or anything which he felt like eating. Such as his sheep or strange men if they happened to cross his path.

14. In this cartoon there were three persons. A girl whose name was Mary. A villain whose name was Pedro. And a kind man whose name was Algernon.

15. We are sending you an exact duplicate of the order blank you sent in. So that you can see for yourself whose error caused the delay.

Hundred Per Cent Test—Sentence Sense

EXAMPLES

1. Do you know that Proserpine was goddess of the dead she never saw the sunshine.
2. Hoping that you will receive the goods in perfect condition.

ANSWERS

1—2

2—0

The *1-2* shows that number 1 is two sentences. The *0* indicates that the second is not a sentence.

THE TEST

Indicate by 0, 1, 2, or 3 the number of complete sentences in each of the following:

1. Two pockets six inches long and five inches wide to be made on each side not more than five inches below the waist
2. Finally the engines reached the fire while preparing the apparatus for the fire John Binns one of the firemen saw a boy standing in an upper window of the burning building
3. Do you realize what that means it means actually making a slave of a student who should have a free mind
4. Hoping that you will avail yourself of this unusual opportunity to purchase silverware of unique design
5. In the background a boy hanging to a narrow ledge so high that their longest ladder wouldn't reach him
6. To make a kite you must have two sticks about one-fourth inch thick one twenty the other thirty inches long
7. The boys during the war fought bravely under the stars and stripes shall our country now neglect its wounded heroes
8. Some paragraphs in this oration are very picturesque for example the one in which Webster compares the revolution with a wheel
9. I learned that it is wise to allow oneself a certain number of minutes for each question the time depending upon the number of questions and the length of the examination
10. Rowdyism on the street cars is common among the boys who travel to and from school by car they pretend to be young gentlemen but lack the essentials of gentility

Case of Pronouns

1. The subject of a finite verb is in the **nominative case.**

Harry Thorpe's sister is three years younger than *he*.

2. The verb *to be* and other linking verbs take the same case after them as before them.

The story lets you know *who* his generals were.
I believed it to be *him*.

3. The object of a preposition or a verb is in the **objective case.**

They became acquainted with a girl named Rose Red, *whom* they liked very much.
The apples were given to John and *me*.

To determine the correct case of a pronoun in an inverted sentence, arrange the sentence in the grammatical or natural order.

1. (Who, Whom) do you think wrote the best editorial?
(Natural order) You do think (who, whom) wrote the best editorial?

2. (Who, Whom) do you think I saw this morning?
(Natural order) You do think I saw (who, whom) this morning?

"Who is that for?" "Who does the garden belong to?" and similar expressions are correct colloquial English. The literary-English questions are "For whom is that?" "To whom does the garden belong?"

4. An appositive agrees in case with the word to which it is attached.

He has two to boss him now, John and *me*.

5. The subject of an infinitive is in the **objective case.**

I believe *him* to be the man.

6. A pronoun modifying a gerund is in the **possessive case.**

This fountain pen may be carried in the pocket without any danger of *its* leaking.

Practice 2

Supply the correct pronoun according to literary usage. Give the syntax of each pronoun selected.

1. Silas gave most of his money to those ..... he thought were God's poor. (who, whom)
2. ..... do you think I received a letter from yesterday? (who, whom)
3. I don't doubt that some of them thought it was ..... (I, me)
4. She then went to the woman ..... had accused her. (who, whom)
5. If a voter does not know how to read, he doesn't know ..... to vote for. (who, whom)
6. Give your name and then ask for ..... you wish to speak to. (whoever, whomever)
7. Now I have time to devote to those ....., like yourself, I hope will be my particular customers. (who, whom)
8. The automobile ran over a little child, ..., I think, was killed instantly. (who, whom)
9. In Athens daughters had to marry ..... the father wished them to wed. (whoever, whomever)
10. Mr. Smith had come to the home to find a girl ..... he could send through college. (who, whom)
11. We had hopes of ..... getting well. (him, his)
12. You have to know ..... to pass the ball to the moment you receive it. (who, whom)
13. The book is about a peddler ..... all the Americans thought was an English spy. (who, whom)
14. The man ..... I supposed was the ringleader turned out to be innocent. (who, whom)
15. The taller man was supposed to be ..... (he, him)
16. She knew it to be ..... by the way I talked. (I, me)
17. ..... do you suppose it was? (who, whom)
18. ..... can I trust if not .....? (who, whom) (he, him)
19. I am sorry to hear of ..... doing such a thing. (his, him)
20. We like to be with those ..... we love and ..... we know love us, let them be ..... they may. (who, whom)

Verb and Subject

A verb agrees with its subject in number and person.

1. Modifiers of the subject do not affect the number of the verb. Do not be deceived by a prepositional phrase after the subject. Search out the subject and make the verb agree with it.

The new rules for promotion *are* better than the old.
All the learning of past centuries *was forgotten.*
There *were* two boys carrying silver candles.

2. Singular nouns connected by *and* require a plural verb. "Harry and James are here" means that two boys are here.

Two exceptions are:

(1) A compound subject that names one person, thing, or idea.

The pitcher and star of the team *was hit* on the right arm by a pitched ball.
The liver and bacon *has* not *been fried* long enough.
Wherein *doth sit* the dread and fear of kings.

(2) Some compound subjects following the verb.

There *was* a mackerel, a bluefish, and some flounders.
There *was* racing and chasing on Cannobie Lee.

3. A word that is plural in form but names a single object or idea takes a singular verb.

Forty cents *is* too much for the book.
Captains of Industry tells how and why some men have achieved success.
Two-fifths of an apple *is* less than a half.

4. A verb having a compound subject connected by *or* or *nor* agrees with the nearer subject.

Either his hat or his coat *is lost.*

Because one object is lost, the verb is singular.

Either his hat or his gloves *are lost.*

Because either one object is lost or two objects are lost, the verb agrees with the nearer subject word *gloves.*

(Right) Either John or I *am* captain of the dramatization squad.
(Better) Either John is captain of the dramatization squad, or I am.

5. *You* always takes a plural verb.

You *weren't* at the game.

6. *Each, every, either, neither, any one, anybody, every one, everybody, some one, somebody, no one, nobody, one, many a,* and *a person* are singular.

Every one *has stood* by his word.
Every leaf and twig *is moving.*
Neither of the sentences *is* forceful.

7. A collective noun takes a singular verb when the group is thought of and a plural verb when the individuals are thought of.

The crowd *was* very great.
The crowd *were throwing* stones.

Practice 3

Choose the correct verb. Give the reason.

1. Mathematics ..... a difficult subject. (is, are)
2. There ..... some unfortunate tendencies in our government. (is, are)
3. English and history ..... the student a knowledge of his own language and history. (gives, give)
4. The Harvard football team ..... beaten by Yale by the score of six to three. (was, were)
5. One of the tonsils ..... diseased. (is, are)
6. There ..... not so many large and beautiful houses as there ..... today. (was, were) (is, are)
7. The expression *free textbooks* ..... reference to books lent to the pupil by the Board of Education. (has, have)
8. Many a traveler in Switzerland ..... Rigi Kulm. (climbs, climb)
9. Neither of us ..... well. (is, are)
10. An alligator ..... make the best pet. (doesn't, don't)
11. Every bud and blossom ..... opening wide. (is, are)
12. There ..... grass and flowers between the fence and the building. (is, are)
13. The congregation ..... free to go their way. (was, were)
14. Not one of the seven ..... injured. (was, were)
15. Is it Juliet or Mary who ..... first in the class? (stands, stand)
16. It is one of those that ..... lost. (was, were)
17. James and I ..... about to go home. (was, were)
18. Every one of the boys ..... to blame. (was, were)
19. He is one of those who never ..... with the rights of others. (interferes, interfere)
20. The committee ..... all phases of the question. (discusses, discuss)

Pronoun and Antecedent

A pronoun agrees with its antecedent in number, person, and gender. Find the antecedent of the pronoun. Then if you don't know the number of the antecedent, consult the rules for subject and verb.

1. *His* may be used to refer to *one*. Some authorities, however, consider *one's* better usage.

2. *His* is generally preferable to the clumsy *his or her*.

Every pupil in class had used the method of outlining in studying *his* history lesson.

3. Some authorities consider "Everybody bought *their* own ticket" and "Everybody went to the circus all dressed up in *their* Sunday clothes" correct colloquial English. Most careful speakers avoid this usage.

Practice 4

Select the correct words. Give the reason for each selection.

1. When Faith thought there was a person in the village who needed her, she was the first to help ..... (him, them)
2. A Jonah is one who, people say, brings hard luck with ..... (him, them)
3. If a person wishes to win a good position, ... must have at least a high-school education. (he, they)
4. Every one did ..... best. (his, their)
5. Spanish is not a difficult subject if one does ..... homework every day. (his, their, one's)
6. When one is young, ... easily discouraged. (he is, one is, they are)
7. Every one should know what is best for ..... (himself, themselves)
8. If any one has not finished, let ..... hold up ..... (him, them) (his hand, their hands)
9. When you sell a person a dress, don't ask whether ..... to have it sent. (she wishes, they wish)
10. Before any one is employed by the National Cloak & Suit Company, ... must pass an examination. (he, he or she, they)
11. Every one knows what ..... own problems are. (his, his or her, their)
12. Everybody at the party enjoyed ..... (himself, himself or herself, themselves)
13. The whole class knew ..... lesson and should be praised for ..... diligence. (its, their)
14. Every act and every thought ..... effect on our character. (has its, have their)
15. Many a man squanders money when ..... young. (he is, they are)

Mastery Test—Agreement

In each of the following which word or expression is correct? On your paper write each answer after the number of the sentence.

1. A box of figs ..... sent us for Christmas. (was, were)
2. The number of high-school graduates ..... increasing. (is, are)
3. Up ..... four men with scaling ladders. (goes, go)
4. Oatmeal and milk ..... a good breakfast dish. (is, are)
5. The *Pickwick Papers* ..... written by Dickens. (was, were)
6. Five dollars ..... too much for the hat. (is, are)
7. Three-fourths of his time ..... wasted. (is, are)
8. Not one man in ten ..... how to use his money to the best advantage. (knows, know)
9. The number of burglaries far ..... the number of fires. (exceeds, exceed)
10. Washington's unselfishness, modesty, and loyalty ..... well shown in his acceptance of the presidency. (is, are)
11. On each side of the butler ..... two boys carrying tall lighted candles. (is, are)
12. The queen with all her attendants ..... waiting. (is, are)
13. They have stiff bristles, which ..... up dirt and thread. (picks, pick)
14. Then a fairy gives each one a little green hat with which ..... can look into the future or the past and see the souls of trees and other things. (he, they)
15. Every one found it necessary to carry a sword for ..... own protection. (his, their)
16. Biology is helpful to a person wishing to take up farming, as it gives ..... a knowledge of plant laws. (him, them)
17. Neither Charles nor his brother ate ..... breakfast this morning. (his, their)
18. Each of the men after ..... appointment must report as speedily as possible to the President. (his, their)
19. The company has hired an attorney to look after ..... interests in the settlement. (its, their)
20. The jury are considering the case in ..... room. (its, their)

Compound Personal Pronoun and Relative Pronoun

1. The compound personal pronoun is used to refer back to the subject or to emphasize the noun or pronoun to which it is attached.

He struck himself. He himself did it.

Most careful speakers and writers do not use the compound personal pronouns as simple personal pronouns, especially in the nominative case.

(Faulty) Jenkins and myself are planning to work on a farm in Westchester County this summer.

(Right) Jenkins and *I* are planning to work on a farm in Westchester County this summer.

2. *Who* refers chiefly to persons; *which*, to animals or things; *that*, to persons, animals, or things. *That* is seldom used in a clause the omission of which would not change or destroy the meaning of the principal clause.

They reached the whitewashed cottage *that* stood on stilts.

The restrictive clause *that stood on stilts* answers the question, "Which one?" and changes the meaning of the principal clause.

What never has an antecedent. *As* is used as a relative pronoun after *such* and *same*.

Practice 5

Select the correct words. Give the reason for each selection.

1. Her friend was slightly better off than ..... (she, herself)
2. Everything ..... is beautiful deserves the protection of all who love beauty. (that, which, who)
3. The men ..... were engaged on the work were good artisans. (who, which, that)
4. Carpenters use the spirit level to find out whether corner posts and such other pieces of material ..... have a vertical position are exactly upright. (as, that)
5. The wise man is like a bird ..... stays by ..... (who which, what) (himself, itself)
6. In college many people find the friends ..... mean most to them in later life. (that, which, who)
7. When I become frightened, I forget all ..... I have studied. (that, which, what)
8. Arthur and ..... are planning to enter Amherst. (I, myself)
9. No fault could be found with his English, ... was literally perfect. (that, which)

10. The members of the committee are Harold, Theodore, and ..... (I, myself)

Mastery Test—Pronoun

In each of the following which pronoun is correct or preferred? On your paper write each answer after the number of the sentence.

1. Our success depends on every ..... doing his duty. (one, one's)
2. The Phæacians gave many gifts to strangers, ... they thought were sent by the gods. (who, whom)
3. He was a man ..... the broker knew was looking for an investment. (who, whom)
4. ..... do you think me to be? (who, whom)
5. ..... do you think I am? (who, whom)
6. The General Organization will give a gold medal to ..... writes the best school song. (whoever, whomever)
7. What is the use of ..... studying algebra? (me, my)
8. The old Dutch settlers, ... I am going to describe, wore wooden shoes. (who, whom)
9. The scout master selected for the climb those ..... he thought strongest. (who, whom)
10. Going through the woods, King Richard was attacked by some men ..... he thought were bandits. (who, whom)
11. I am surprised at ..... growing so thin. (him, his)
12. The man ..... I believed my friend proved to be my enemy. (who, whom)
13. A person ..... I think was Mr. Smith called today. (who, whom)
14. Give it to ..... comes to the door. (whoever, whomever)
15. When he shoots a partridge, a pigeon, or a pheasant, he gives ..... away. (it, them)
16. Many a man returns home with less than ..... went away with. (he, they)
17. My opponents and ..... agree that the new requirements for graduation permit greater freedom in the election of subjects. (I, myself)
18. In the corner of the cave was a pen for the sheep, ... were brought in for the night. (that, which, who)
19. We shall try to avoid losing such old customers as ..... (you, yourself)
20. In the sketch are three men, two of ..... are running rapidly. (which, whom)

Principal Parts of Verbs

Practice 6

Insert in each sentence the verb form named. Supply the active voice of a transitive verb unless the passive is asked for. When in doubt, consult a dictionary and the conjugation in the appendix of this book.

1. The boy (past perfect of *fall*) down the stairs and (past perfect of *break*) his tennis racket.
2. In a short time the ice cream (past passive of *freeze*).
3. The assassins of Marshal Wilson (past passive of *hang*).
4. When he (past of *become*) old, his face looked like the Great Stone Face.
5. He (past perfect of *ride*) on a freight car the entire distance from New York.
6. He (present perfect of *swim*) around the island.
7. The paper (past passive of *tear*) into tiny pieces.
8. The car (past perfect passive of *take*) from the garage.
9. The squirrel (past perfect of *bite*) his hand.
10. When he (past perfect of *drink*) the glass of ginger ale, he (past of *dive*) into the water.
11. He (past of *ring*) the doorbell a dozen times and then (past of *begin*) to be discouraged.
12. He (past of *sing*) a song which (past perfect passive of *write*) for him by Franz Schubert.
13. With much difficulty he (past perfect of *get*) ten tickets for the opera.
14. Lott (present perfect of *show*) skill and pluck and (present perfect of *beat*) three state champions.
15. When Harry entered, Jack (past of *spring*) to his feet but soon (past of *sink*) back into his seat.

Sit, Set, Lie, Lay, Rise, Raise

Set, *lay*, and *raise* are transitive verbs. In the active voice these words require objects. *Sit*, *lie*, and *rise* never take objects.

One day he *laid* a concrete sidewalk, but the next day he *lay* in bed.
The hen *sat* all day where we *set* her.
They *raised* the flag as the sun *rose*.

Practice 7

Give the principal parts of *sit, set, lie, lay, rise,* and *raise.* Include the present participle.

Select the correct word to complete each sentence. Give the reason for each choice.

1. Indiana lies between Ohio and Illinois. (lays, lies)
2. Mother had just lain down when the doorbell rang. (laid, lain)
3. The people saw Eppie's mother lying in the snow. (laying, lying)
4. During last night's concert Irving lay still listening to the music. (lay, laid)
5. Lying on the floor are bits of paper. (laying, lying)
6. Sit the desk in the corner. (set, sit)
7. Let the little girl sit in front. (set, sit)
8. After climbing for an hour I sat down to rest. (sat, set)
9. Having risen to the surface, he seized the child and raised her upon a piece of wreckage. (raised, risen) (raised, rose)
10. Do you know why this bread doesn't rise? (raise, rise)

Subjunctive Mood

The subjunctive mood is used for a wish or a prayer, a condition contrary to fact, and volition (commanding, demanding, willing).

If I *were* you, I should learn how to study. (Condition contrary to fact)
I wish I *were* in Florida. (Wish)
God *bless* you. (Wish or prayer)
I insist that he *go* at once. (Demanding)
Everybody *stand* up. (Commanding)

Tense

1. Actions that take place at the same time must be expressed by the same tense. Do not carelessly shift from the past to the present or the present to the past.

(Wrong) They broke up the meetings that they don't like.
(Right) They broke up the meetings that they *didn't* like.

2. The past tense represents action completed in past time.

The present perfect tense is used if the action is completed at the present time or extends, at least in its consequences, to the present.

I *lost* my book. (This statement has to do only with the past act of losing the book, which may since have been found.)

I *have lost* my book. (Here the consequences extend to the present. The book has not been recovered.)

The Lincoln *ran* for six years. (It doesn't run now.)

The Lincoln *has run* for ten years. (It still runs.)

He *passed* chemistry last term. (He may be failing this term.)

He *has* always *earned* an honor mark in English. (His ability and energy extend to the present.)

3. The past perfect tense represents action completed before some past time.

When I reached home, I discovered that I *had lost* my book.

The *discovery* took place in past time, and the *losing* was completed before the *discovery*.

As I *had seen* only one before, I examined it with great care.

Had seen is correct, because the *seeing* took place before the past act of *examining*.

4. The past infinitive and past participle are used if the action of the infinitive or participle occurs before that of the main verb; otherwise the present infinitive and present participle are used.

During my visit to Mineola I hoped *to ride* in a Fokker.

To have ridden would be incorrect, because the *riding* did not occur before the *hoping*.

I intended *to buy* a pair of gloves.

Buying does not precede *intending*.

5. The present tense is used to express what is customary or always true.

The science teacher told the class that water *expands* when it freezes.

6. The present tense may be used for the past in vivid narration.

Cæsar *crosses* the Rubicon, *enters* Rome.

7. *Might, could, would,* and *should,* not *may, can, will,* and *shall,* are used after a past tense.

Ernest *said* that he *might be* absent from the meeting.

Practice 8

Insert the correct word. Give the reason.

1. Kindly let me know whether such a bag has been found, so that I ..... call for it. (may, might)
2. When I reached home, I discovered that I ..... my suitcase. (forgot, had forgotten)
3. Tom said that he ..... a good way to get rid of warts. (knows, knew)
4. Although these cases were shipped a month ago, the purchaser ..... the goods yet. (did not receive, has not received)
5. Washington closed his address with the hope that what ..... been done during his administration ..... benefit the people. (has, had) (may, might)
6. He recalled the names of the dead heroes and told the audience what these men ..... to free this country. (did, have done, had done)
7. Its grimy hue suggests that many a day has elapsed since its original coat of dark red paint ..... applied. (has been, had been, was)
8. If Squire Cass's sons ..... him, they would have considered his feelings. (loved, had loved)
9. If Godfrey ..... so weak in nature, he would have resisted all temptations. (were not, had not been)
10. Circe told him that when he arrived at the land of the Sirens he should fill the ears of his men with wax so that they ..... not hear the song of the Sirens. (may, might)
11. Modern history is the record of events that ..... recently. (happened, have happened)
12. ..... you will find seventy-five dollars. (inclose, inclosed)
13. As we were walking across the desert, we realized how necessary water ..... to people. (is, was)
14. The teacher told us that air ..... made of two gases. (is, was)
15. He asked how many miles it ..... from New York to Boston. (is, was)
16. I wished ..... earlier. (to go, to have gone)
17. Since Shakespeare's time the theaters ..... (changed, have changed)
18. The colonists were the descendants of the English and ..... the English conception of liberty. (have, had)

19. Sir Walter Scott wished ..... the total indebtedness of his publishers. (to repay, to have repaid)
20. I intended ..... last week. (to go, to have gone)

Shall, Will, Should, Would

1. To express simple future time, use *shall* in the first person and *will* in the second and third.

I *shall endeavor* to prove the law unfair and oppressive.
I *shall be* glad to see you.
"I will be glad to see you" could mean only "I am determined to be glad to see you." This remark is nonsense, because one doesn't determine to be glad.

2. To express command, consent, wish, willingness, promise, or determination, use *will* in the first person and *shall* in the second and third.

We *will let* you enter the room. (Consent)
You *shall receive* the shoes next Tuesday. (Promise)

3. In first person questions use *shall;* in second and third person questions use the auxiliary expected in the answer.

How *shall* I *repay* you?
When *will* the train *arrive?*
The answer is, "The train will arrive at 10:39." Use *will* in the question because *will* is expected in the answer.

4. In an indirect quotation use the auxiliary that would be used if the quotation were direct.

(Direct) He says, "I *shall be* twenty tomorrow."
(Indirect) He says that he *shall be* twenty tomorrow.

5. In other subordinate clauses, *shall* and *should* are commonly used in all persons for the simple future; *will* and *would*, for wishing, consenting, and willing.

If war *should be* abolished, misery would be lessened.

6. *Should* and *would* follow the general uses of *shall* and *will.*

I *should like* to see him loop the loop.

Exceptions. *Would* is used for—

(1) A wish.

Would that I had never seen the man!

(2) Habitual action.

He *would walk* up and down his room all day.

Should is used for—

(1) Duty.

He *should stand* by his friends.

(2) A modest expression of opinion.

I *should think* so.

Some of these rules are disregarded by many intelligent and educated people. Therefore, "I will probably enter the Columbia University in September," although not the best usage, is correct colloquial English. The rule, however, indicates the practice of most writers.

Practice 9

Supply the preferred form—*shall, will, should, would.* Justify each choice.

1. The two books I ..... compare are *A Friend of Cæsar* and *The Fortunate Youth.*
2. I guarantee that every penny ..... be paid.
3. Are you afraid that you ..... miss the train?
4. The clerk promised that the parcel ..... be here by six o'clock.
5. The man informed us that he ..... be ready at one o'clock and that his friend ..... also be ready.
6. I ..... take cold if the window is not closed.
7. He was afraid that he ..... be late.
8. Which road to Lake Placid ..... I find the better?
9. My colleagues and I ..... point out the defects in the present system and suggest a remedy.
10. He promises that he ..... see you.
11. ..... you be glad when this examination is ended?
12. If no one assists me, I ..... starve; but sell my books, that I ..... never do!
13. He promised that he ..... send us a picture of San Marco.

14. I ..... like to arrange a debate between our schools.
15. I ..... be astonished if he went to church.
16. I fear that I ..... not be able to pass my examination.
17. If he ..... not succeed, then I ..... be the loser. (should, would)
18. I ..... be very much obliged to him if he ..... arrange the matter. (shall, will)
19. If you ..... call for me, I ..... be glad to go with you. (shall, will)
20. I ..... be grateful to you if you ..... find this information for us. (should, would)

Mastery Test—Verbs

Select the correct or preferred verb to complete each sentence. On your paper write each answer after the number of the sentence.

1. We ..... be much pleased to have you examine the racket. (shall, will)
2. I think it ..... not be a bit of use. (shall, will)
3. ..... I take you back? (shall, will)
4. He promised that he ..... deliver the car on or before September 1. (should, would)
5. I fear that I ..... not be able to come. (shall, will)
6. When I reached home, I found I ..... my books on the auto seat. (left, had left)
7. No sooner had we reached the house and ..... to feel at home than the order came to move on. (began, begun)
8. He gave three proofs that the earth ..... round. (is, was)
9. If he ..... a gentleman, he would give his seat to the woman with the baby. (was, were)
10. If he ..... younger, he would study medicine. (was, were)
11. I intended ..... to the game last Saturday. (to go, to have gone)
12. The ship ran down a small fishing smack that was ..... at anchor. (laying, lying)
13. After dinner I ..... down and fell asleep. (laid, lay)
14. Last evening I ..... the trap. (sat, set)
15. For a week Theodore's algebra has ..... on the table in Room 201. (laid, lain)
16. A slave trader ..... to Mr. Leslie's house one day. (came, come)
17. He had ..... an hour early. (awakened, awoke)
18. Franklin's method of carrying out his projects ..... the same in every case. (was, were)

19. The door of one cell is open and within ..... two figures. (stands, stand)

20. Pure air, as well as sunlight, ... needed for the growth of plants. (is, are)

Adjectives and Adverbs

1. Use the comparative when comparing two.

He is the *faster* runner but the *slower* student of the two.

2. When the comparative is used for more than two, exclude from the group the object compared.

(Wrong) New York is wealthier than any city in the United States.
(Right) New York is wealthier than *any other* city in the United States.

The incorrect sentence states that New York is wealthier than itself, because New York is one of the cities in the group *any city in the United States.*

3. With the superlative include in the group the object compared.

New York is the wealthiest city in the United States.

4. Avoid double comparison (*more fitter, most unkindest*). These forms were common in early English but are now errors.

(Wrong) He is more wiser than he looks.
(Right) He is *wiser* than he looks.

5. *This* and *that* are singular; *these* and *those,* plural.

(Wrong) No one would order those kind of oranges.
(Right) No one would order *that* kind of oranges.

6. Repeat the article before a second noun in a series for contrast, clearness, or emphasis.

Happiness belongs to neither the poor nor *the* rich.
The chairman and *the* speaker of the evening have not yet arrived.

7. When two or more adjectives modify a noun, repeat the article only if different objects are meant.

The green and white house has been torn down.
The green and *the* white house needed extensive repairs.

The green and white house means one house. *The green and the white house* means two houses.

8. Omit the article after *sort* and *kind*.

(Wrong) The kangaroo is a strange sort of an animal.
(Right) The kangaroo is a strange sort of animal.

9. Use *a* before a consonant sound and *an* before a vowel sound. Don't make the mistake of thinking of letters instead of sounds. *A hour* is wrong, because the *h* is silent.

10. Avoid the double negative. The negative is not used with *hardly, scarcely, only,* and *but* when it means *only*.

(Wrong) I don't know nothing about the transmigration of souls.
(Right) I don't know anything about the transmigration of souls.

Practice 10

Select the correct word in each sentence and give a reason for the choice:

1. Which of the books on the travel list is the .....? (better, best)
2. The *World* has one hundred thousand larger circulation than ..... paper. (any, any other)
3. Of the poets Longfellow and Whitman, the ..... is the ..... known. (former, first) (better, best)
4. Of all Thackeray's novels, *Henry Esmond* is the ..... interesting. (more, most)
5. It was more like real life than ..... story I have ever read. (any, any other)
6. My father drinks more water than ..... man I know, and he isn't fat. (any, any other)
7. The birds of Brazil are more beautiful than ..... in South America. (any, any other)
8. He ..... hardly see the speaker. (can't, can)
9. There ..... but one church in the village. (is, isn't)
10. I ..... had nothing to do with the matter. (have, haven't)
11. ..... kind of game is very exciting. (that, those)
12. He was transformed into a repulsive sort of ..... (an animal, animal)
13. Go south on Park Avenue for about a half ..... (block, a block)

14. Beyond the ridge were the village church and _____ (schoolhouse, the schoolhouse)

15. She hesitated between the black and _____ dress. (white, the white)

Wrong Part of Speech

1. Do not interchange conjunctions and prepositions. *As, than,* and *unless* are commonly conjunctions. *Like, from,* and *without* are never conjunctions.

The English Christmas is different *from* the American.
She speaks *as* I do.

2. Do not use an adjective to modify a verb, an adjective, or an adverb.

(Slang) I sure was glad to see my mother.
(Right) I *surely* was glad to see my mother.

Slow, loud, quick, fast, cheap, right, wrong, clear, ill, hard, high, long, and *deep* are used as adjectives or as adverbs.

(Right) Drive *slow.* Come *quick.* Speak *louder.*

3. After *look, feel, taste, smell,* and *sound,* use a predicate adjective to describe the subject.

(Wrong) The orange tastes sweetly.
(Right) The orange tastes *sweet.*

4. Do not carelessly use *to* and *their* as adverbs.

(Right) *There* are *too* many errors in your work.

Practice 11

Select the correct word to complete each sentence. Give the reason.

1. He doesn't work _____ I do. (as, like)
2. My book is different _____ Miss Hallam's. (from, than)
3. How could you get the water back _____ you had a series of ditches? (without, unless)
4. It was just _____ Mrs. Jenkins had said. (as, like)
5. My English mark was different _____ I expected. (than, from what)
6. The Shakespearean theaters did not have roofs _____ theaters have nowadays. (as, like)

7. The boy crawled like a snail ..... to school. (unwilling, unwillingly)
8. Her teacher was ..... surprised to find Helen still in the tree. (real, really)
9. Other fountain pens are filled ..... (different, differently)
10. She looks ..... in a white dress. (beautiful, beautifully)
11. The silk feels ..... (smooth, smoothly)
12. Sir Walter Scott felt very ..... about the failure of his publishing house. (bad, badly)
13. You use ..... many superlatives. (to, too)
14. Rip Van Winkle was ..... lazy to earn a living. (to, too)
15. ..... were hardly any signs of life. (there, their)

Syntactical Redundance

1. A pronoun and its antecedent are not used as subject of the same verb.

(Wrong) A druggist who compounds prescriptions he must know Latin.
(Right) A druggist who compounds prescriptions must know Latin.

2. Cross out unnecessary prepositions.

(Wrong) The only possible days are on Friday and Wednesday.
(Right) The only possible days are Friday and Wednesday.
(Wrong) Get off of my hat.
(Right) Get off my hat.

Practice 12

Correct and give reasons:

1. This is a proposition which when you look into it, it will be hard for you to resist.
2. These people although they had many negro slaves nevertheless they had to work in the fields.
3. The reason for my failure was because of absence.
4. He told about how the submarine was caught in the net.
5. The Greeks had many gods and goddesses to whom they prayed to when they wanted anything.
6. The door was opened by a lengthy, gawky boy of about fifteen years old.
7. I remember of hearing him make the statement.
8. I have learned that when a person is describing a building that he should usually suggest the point of view.

9. From whence has the stranger come?
10. Brom Bones told of the Headless Horseman, whom he had seen and challenged him to a race.

Omission

Subjects, verbs, objects, conjunctions, and prepositions grammatically necessary are sometimes omitted.

(Ambiguous) I know you better than Joe or Jack.
(Right) I know you better than Joe or Jack *knows you.*
(Right) I know you better than I *know* Joe or Jack.
(Wrong) Josephine is as tall or taller than her sister.
(Right) Josephine is as tall *as* her sister, or taller.

1. Do not omit a repeated verb if it differs in form from the verb expressed.

(Colloquial) The Yale team hoped to defeat Harvard as decisively as they had already Princeton.

Had defeat is not grammatical.

(Right) The Yale team hoped to defeat Harvard as decisively as they *had* already *beaten* Princeton.

2. Insert the word needed to complete a comparison.

(Wrong) The salary of a traveling companion is in many cases larger than a private secretary or a stenographer.
(Right) The salary of a traveling companion is in many cases larger than *that* of a private secretary or a stenographer.

3. Do not omit a needed preposition.

(Wrong) Booker Washington graduated Hampton Institute.
(Right) Booker Washington graduated *from* Hampton Institute.

Graduate in this sense does not take an object. Both *graduated from* and *was graduated from* are correct.

Practice 13

Correct and give reasons:

1. This is the best work that you ever have or ever will see.
2. Webster told his hearers they were on the same ground their fathers stood fifty years before.
3. Our wedding cakes are got up in a style equal to any baker in the city.

4. Received your letter in this morning's mail and hasten to assure you that I shall be on hand on May 18.

5. The first place which Harry stopped on his trip was Ithaca.

6. The critics said that it was as good, if not better, than the *Spectator*.

7. I am hoping in your next letter to hear a great improvement in your work.

8. I have never been out of United States.

9. He did exactly what many others have and are doing.

10. The interjection more nearly resembles a verb than any other part of speech.

Mastery Test—Grammar Except Pronoun and Verb

In each of the following which word or expression is correct? On your paper write each answer after the number of the sentence.

1. Paris is larger than ..... city in France. (any, any other)
2. I ..... hardly get my breath. (could, couldn't)
3. I like ..... kind of games. (that, those)
4. The secretary and ..... gave their reports. (treasurer, the treasurer)
5. The theaters of Shakespeare's time were much different ..... our modern theaters. (from, than)
6. Joseph doesn't study ..... I do. (as, like)
7. Diamonds are more desired than ..... precious stone. (any, any other)
8. Mrs. Williams has more flowers than ..... woman on her street. (any, any other)
9. A sharp tongue is the only edged tool that grows ..... with constant use. (keener, more keener)
10. ..... were forty boys at the game. (their, there)
11. The bell sounds ..... (harsh, harshly)
12. His thoughts came ..... (irregular, irregularly)
13. They wouldn't ..... my decision. (accept, accept of)
14. Although Johnson was a genius, he did not rise in the world as rapidly as a man of his ability should ..... (have, have risen)
15. A fountain pen is a great convenience to the business man and ....., as it saves money for the one and time for the other. (scholar, the scholar)
16. We were all to meet at the village church in a half ..... (hour, an hour)
17. I shall not go ..... Marie goes. (unless, without)

18. One day the boat upon which he ..... landed at an island. (was, was on)
19. Your book seems to be different ..... mine. (from, than)
20. He prefers ..... kind of apples. (that, those)

Saying What Is Meant

Often there is a great gulf between our thoughts and our words.

1. Don't use words without thinking what they mean. Careless choice of words leads to inaccuracy and contradiction.

(Wrong) Good posture is my worst fault in oral composition.
(Right) Poor posture is my worst fault in oral composition.

2. Don't jump from one construction to another. Know the use of each word in the sentence. In other words, know how the words in the sentence are related.

(Wrong) Joe's dress was torn and so wouldn't dance.

The sentence says that the dress wouldn't dance.

(Right) As Joe's dress was torn, she wouldn't dance.

Practice 14

Think what the writer or speaker was trying to say in each of the following sentences. Then express his thoughts exactly.

1. The cat's name is Trixy and has a blue bow on its neck.
2. Any discourtesy by our employees, if reported to the office, will be greatly appreciated.
3. No task was too hard for him to shirk.
4. Unity cannot have more than one main idea in a paragraph.
5. A common mistake in telephoning is not to put one's mouth too near the transmitter.
6. I consider the use of correct words my worst fault in oral composition.
7. The setting of this story takes place in New York City.
8. Leave a margin one inch from the edge of the paper.
9. The reason for my failure in English was on account of sickness.
10. Silas Marner's occupation was a linen weaver.
11. The color of the purse was brown, had brown silk lining, and had about ten dollars in it.
12. The properties of oxygen are tasteless and odorless.

13. One of my deficiencies in English is the ability to write a good examination paper.

14. His reputation is equal to any writer in the country.

15. The name of the book is *The Four Million* written by O. Henry.

16. Another error that has been pointed out to me this term is clearness.

17. It is interesting to note that all prominent athletes do not smoke.

18. Coherence is the worst of my faults which I am trying to improve.

19. I am very grateful for the mistakes that have been pointed out to me, and hope to profit by them before the end of the term.

20. Another fault which I am trying to overcome is the fear of being ridiculed in the classroom, or getting more confidence in myself.

Awkwardness

Awkward, clumsy, roundabout sentences commonly result from muddy thinking, association with illiterate friends, or foreign influence. If you know exactly what you wish to say, the sentence is likely to hit the mark. Speakers often, instead of thinking out their sentences, just happen into them and trust to luck to get out of them. The result is wordiness and clumsiness and often ambiguity.

(Awkward) As your letter was indefinite to my thoughts about what you were speaking, I hope you write soon more definitely.
(Right) As your letter was rather vague, I hope you will write soon more definitely.

Sometimes the awkwardness results from using the wrong grammatical element: phrase for clause, clause for phrase, or infinitive phrase for participial phrase.

(Wrong) This prevents the young chickens to eat their shells.
(Right) This prevents the young chickens from eating their shells.

Practice 15

Correct the following:

1. The ladder was lacking a good number of feet from reaching the boy.

2. His complexion was of such a color that only people with red hair can have, for he had red hair.

3. Miss Jones, knowing how to understand the Morse code, received the message.

4. The extension ladder did not come within a long distance from him.

5. Victor Murdock, after twelve years in Congress, is bulging with ideas how to run a newspaper.

6. He gave the watchman thirty dollars that he should stop the boat.

7. Boswell has the ability of holding the reader's attention.

8. He said for us to go at once to our billets.

9. The meaning of this cartoon simply shows how discouraged this man became of his former life because of drinking and gambling.

10. We don't want you to miss to get a copy.

Wed 2/5/36 **Unity**

Unity means oneness. Every part of a sentence must be subordinate to one governing idea.

1. Don't put into a sentence unconnected or incongruous ideas. If there are two main ideas in a sentence, they must be related parts of a larger idea. A long sentence is unified if it keeps prominent one main point.

(Wrong) Miss Jenkins is an excellent stenographer, and every morning she eats a large bowl of oatmeal for breakfast.

The two ideas don't belong or fit together, are in no way connected, are incongruous.

(Right) Miss Jenkins is an excellent stenographer, and will make, I believe, a good business manager.

The two main ideas are parts of the large idea that Miss Jenkins has very good business ability.

Practice 16

Improve the following sentences. Sometimes subordinating an idea will improve the relation and give oneness of ideas, for one main idea may have many modifiers. Other sentences will have to be broken up into shorter unified sentences. Don't overwork *and*. The *and* habit is one of the worst English diseases.

1. Just as I was turning into Grove Street, I met a dear friend, and we talked and talked but I did not think of Beauty and he must have run away with some other dogs.

2. The Italians love the beautiful, but many who cross the ocean are seasick.

3. The escaped criminal is very dapper, and all persons, especially pedestrians, are warned to be on their guard if they meet him.

4. In the World War he earned the Distinguished Service Medal, and his wife is a Baptist.

5. Often Oliver Twist and some other boys would have to go away from the table hungry; so one day Oliver went up to the proprietor of the workhouse and asked for more food, and when the proprietor heard this he turned him out into the street, and poor Oliver was left penniless and homeless.

6. The ball is an inflated one, and the aim of the two sides of five men each is to throw the ball into the opponents' basket and to guard their own basket from the throws of the opposing side.

7. The Pied Piper rids the town of mice and then the mayor will not give him the money he said he would, so he blows on his pipe and all the children run from all parts of this town, called Brunswick, and follow to a mountain, but one crippled boy was too slow and the door of the mountain closed before he got there.

2. Avoid unnecessarily tacking an adjective clause to another adjective clause.

(Wrong) Just below were the rapids, which emptied into a pool, which was rather shallow.

(Right) Just below were the rapids, which emptied into a shallow pool.

Practice 17

Improve the following sentences. Give the syntax of every subordinate clause used.

1. The boy gave the dime to a lady who came to beg money for her little girl who was sick.

2. There was one instance, however, of an old man whose name was Egeus, who actually did come before Theseus to complain of his daughter Hermia, whom he had commanded to marry Demetrius, who refused to obey him because she loved another Athenian named Lysander.

3. It is a little house the front of which is covered with vines that were planted by the tenants who formerly occupied it.

4. During this time he constructed a machine for mortising hubs of carriages, which proved of great value to his employer, who at the expiration of his apprenticeship offered to establish him in business, which Peter declined.

5. Another way in which our school newspaper might be improved is

by the inserting of advertisements, which would indirectly pay for the photographs, which are so badly needed to make our paper outstanding.

Practice 18

Correct the following sentences. How is unity violated in each?

1. Punch never chases cats, and his license number is 12,267.
2. Peter Cooper sold the cradle to a peddler, and in 1815 peace was declared with Great Britain.
3. As we started back, we heard a faint crackling sound, and we stopped and looked about us and saw the grass in a lot was on fire, and we ran and put it out with a large tree limb, which we scraped along the ground.
4. The fire engines came dashing down Fulton Street, which took its name from the inventor of the steamboat.
5. Our guide obtained a miner to help us, who carried a torch, which helped us to see our way, which was narrow and tortuous.
6. *Ben Hur* tells the story of the young prince who was one of those who tried to free his country from the oppression of Roman tyrants who held the throne.
7. He was a jolly sort of fellow, for his face told that; also it was oval in shape with ears that projected out from the side like gargoyles.
8. The hotel, which is the only one in town I can think of now, is the Frances Marion, which is across the way from the parade grounds in front of the old citadel, which is now a school.
9. Memorial Day is the day on which we pay tribute to our soldiers who have given their lives for their country, these soldiers who came from the farms, offices, and colleges, lieutenants who came from West Point Military Academy, that picturesque institution with its gray walls, beautifully situated on the banks of the Hudson River, a place rich in historical interest and made memorable by the treason of Benedict Arnold.

Coherence is a general term including arrangement, parallel structure, connectives, and clear reference of pronouns.

Arrangement

1. Put a participle close to the word modified. An infinitive, a gerund, a prepositional phrase, or an elliptical clause at the beginning of a sentence should relate in thought to the subject.

(Wrong) Standing on the ferryboat, many ocean liners can be seen.

Standing seems to modify *liners*. The liners are not standing on the ferryboat. The problem is to remove the liners from the

ferryboat and put a person there instead. Or, speaking grammatically, we must either put into the sentence some word for *standing* to modify or not use the word *standing*. Such a carelessly used participle is called "dangling," because there is no word in the sentence to which it is firmly attached.

(Right) A person standing on the ferryboat can see many ocean liners.
(Right) From the ferryboat many ocean liners can be seen.

If a participle dangles because there is no word to which it is firmly attached, we may get rid of the participle, place it near the word it modifies, or put into the sentence some word for it to modify.

Practice 19

Correct the following and give the syntax of each participle used:

1. Walking down the street, the post office was seen.
2. Looking out of my window, a runaway horse attracted my attention.
3. While walking along Broadway, my attention was attracted to a man in Greek costume.
4. Having carefully prepared my lessons, a friend came in.
5. An outline is necessary when preparing to make a speech.
6. When filled, the opening in the balloon is closed.
7. Standing on Madison Avenue at Twenty-third Street, my attention was called to a large building.
8. Employed by a firm of conservative men, his methods are always repudiated.
9. Gliding from the pier, my eyes detected in the distance the dim outline of the Palisades.
10. While surging through the crowd, my attention was attracted by the cry of a woman almost alongside of me.
11. After a night of dreams the rising sun saw us again on the road.
12. At the age of fourteen his father died and left five sons.
13. While sitting there, a little dog came up to Riis and licked his face.
14. Leaving the harbor on an ocean liner, a feeling of joy came over me.
15. One day while looking from the window, an organ grinder stopped and played in the street below me.
16. While walking to his hotel with only eighty cents in his pocket, a tramp stopped Bill Edwards.
17. While speaking to the class, the pupils in the back part of the room could not hear me.

18. Our rose specialist will call, and if granted an interview, you will hear something most interesting about roses.

19. The city should provide free transportation for high-school pupils, because by doing so many pupils will be able to remain in high school longer.

20. When giving a speech or reading to the class, my teacher told me that I spoke hurriedly and indistinctly.

2. Place modifiers near the words modified if clearness requires this arrangement. Put correlative conjunctions just before the words they connect.

The general nearly lost a thousand of his men.

Here *nearly* is placed so as to qualify *lost*, though it was probably intended to qualify *a thousand*.

(Wrong) The eagle saw the lamb while flying.
(Right) The eagle while flying saw the lamb.
(Wrong) He neither likes hockey nor football.
(Right) He likes neither hockey nor football.

Practice 20

Correct the following sentences. Then give the syntax of every modifier the position of which has been changed.

1. A reward for the return of the dog will be given of thirty dollars.
2. One pupil was asked to write an account of the book he had read on the blackboard.
3. She will arrive in Pittsburgh on Friday, January 15, at the Pennsylvania Station, on the ten-thirty train.
4. A salesman not only must be courteous but also tactful.
5. During the term I not only read the required books but also eight supplementary books.
6. I lost a suitcase on a Flushing Avenue car on March 16 between Chicago Avenue and Fresh Pond Station.
7. The steeds maintained a shambling gait through the sand that was neither a trot nor a lope.
8. I was only at the seashore about a week.
9. Being the only boy, I was almost permitted to do as I pleased.
10. Not only would it help the fourth-year students, but all other students as well.
11. Addison points out in this paper that an intelligent man often upholds a statement which he knows is absurd because his party makes it.

12. We shall be glad to send this fascinating volume to you, which should be on the shelves of every lover of good literature.

13. *Ivanhoe* and *Treasure Island* were the two first books I read in high school.

14. I thought of going to bed several times but decided to complete my work.

15. Either you must return the book or pay for it.

16. Repeat what you have read with your book closed.

17. Professor William J. Weston of Yale is expected here today for his annual visit at the Bon Air Vanderbilt, accompanied by Mrs. Weston.

18. He has taken a home here, the second floor of which is fitted up with offices to carry out the extensive investigations he expects to make into alleged government graft in the next few years.

19. Some of Tennyson's characteristics of poetry are imagination, sound, and wording.

20. Miss Harrison gave back some tests which she had marked to the class.

To, the sign of the infinitive, should not, as a rule, be separated from its verb.

(Poor arrangement) Vincent took time to thoroughly revise the composition.

(Right) Vincent took time to revise thoroughly the composition.

Parallel Structure

1. As a rule, use *and*, *but*, or another coördinate conjunction to connect like grammatical elements; for example, two nouns, two predicates, two adjectives, two prepositional phrases, two participial phrases, or two adjective clauses.

(Wrong) The boy was made the object of ridicule for wearing a red necktie and because he made a queer remark.

(Right) The boy was made the object of ridicule for wearing a red necktie and for making a queer remark.

In the incorrect sentence, *and* connects the phrase *for wearing a red necktie* and the clause *because he made a queer remark*. Since *and* may connect two phrases or two clauses but not a phrase and a clause, we may change the phrase into a clause or the clause into a phrase or get rid of *and*.

2. Avoid unnecessary changing of the subject or the voice, mood, or tense of the verb.

The active voice is stronger than the passive and usually preferable to it. In the passive the name of the doer is subordinated or omitted.

(Wrong) I found the story very entertaining, and the plot is an ingenious one.

(Right) I found the story very entertaining and the plot ingenious.

There is no need of changing the subject from *I* to *plot*.

Practice 21

Explain just what the error in each sentence is and correct the sentence:

1. The abolition of free textbooks has been suggested because some pupils use their books carelessly and also because of the great expense of free textbooks.
2. I have secured unity in the sentence by not having more than one main idea, by guarding against too many dependent clauses, and no incongruous ideas.
3. No matter how bright the future may appear, we should not depend on it, but let us act in the present.
4. Make the first sentence tell how far the paragraph will go, and the last sentence should tell how far the paragraph has gone.
5. Surely the man in overalls was more of a gentleman than the man with gray gloves and who was swinging a cane.
6. He went away for a rest and to regain his health.
7. I have learned this term in speaking always to keep to my subject, and do not discuss two topics in one paragraph.
8. The chief traits of Bottom are overconfidence and he uses words of which he doesn't know the meaning.
9. The teacher showed the movements of the frog and that its skin is slippery.
10. Ichabod was a tall, thin man with a small head and having large eyes and an upturned nose.
11. Macaulay's style is clear, rapid, graphic, and apt illustrations.
12. This will teach the student self-control and to be economical.
13. Helen Keller was taken to all the local doctors, and finally they took her to an eminent Boston physician.
14. The conductor, a very young man and whose number is 324, used profane language in addressing me.

15. In building the paragraph, I used connectives, and all the ideas followed one another in order.

16. A white lily was placed in one of the hands of the dead Elaine, and in the other she carried a letter to Lancelot.

17. When I learned the difference between restrictive and nonrestrictive clauses and to set off nonrestrictive clauses by commas, I took a step forward.

18. The General is described as relentless in war, jolly and sociable at all times, kind of heart, and one who seldom, if ever, loses his temper.

19. English is a subject which teaches one correct speech and writing as well as giving him a better knowledge of literature.

20. A doctor told Roosevelt that he had heart trouble and to be very careful what he did.

Connectives

Use the conjunction that expresses accurately the relation of one clause to another. Think what each conjunction means. *And* equals plus; and *but*, minus. Don't use a plus or a minus word to express condition, time, cause, or concession. Review page 31.

(Wrong) It rained hard all day, and I went to school as usual.

This sentence isn't one idea plus another. *Although* expresses accurately the relation between the clauses.

(Right) Although it rained hard all day, I went to school as usual.

Use *when* for time and *where* for place. In a definition use, after *is*, a noun, not *when* or *where* introducing a clause.

(Wrong) A consonant is when the voice or breath is obstructed.
(Right) A consonant is a sound in which the voice or breath is obstructed.

Avoid the "*and-so* habit." By substituting adverb or noun clauses for some of the independent clauses and by beginning new sentences, get rid of *and* and *so* joining clauses. Learn to use complex sentences, because English made up largely or exclusively of simple and compound sentences sounds childish. The average pupil needs to form the habit of writing more noun clauses and complex-complex sentences.

(Poor) You met her last summer; so I shall not describe her.
(Better) Because you met her last summer, I shall not describe her.

As, *since*, and *then* are other useful but overworked connectives.

Practice 22

Improve the following sentences. Show that the conjunctions you use express accurately the relation between the ideas.

1. Jaques was very melancholy but never seemed to laugh at jokes.
2. My uncle does not know where we live and is coming to visit us.
3. Ethics is where one studies about conduct.
4. Although a very brave man, Odysseus was not unkind to Amphinous.
5. Personification is when an inanimate object is given the attributes of a human being.
6. There was always a disagreement as to who would do the work, so they decided that Captain Jerry should marry to secure a housekeeper for them.
7. One of the men knew that Oldhame was up to some mischief, so he gave the letter to the governor.
8. While Odysseus was on the island, he heard the screaming of maidens, so he rushed to find out the cause.
9. A compound sentence is when there are two principal clauses.
10. Four dramatic situations are when the lots are drawn at Lantern Yard, when Silas goes to the home of Squire Cass, when Godfrey tells Nancy about Eppie, and when Godfrey and Nancy go to Silas to ask for Eppie.
11. Democracy is where the people rule themselves through their elected representatives.
12. Her relatives at home wanted her to return, so she came back to America.
13. I don't know as I can go.
14. Being that he could not beat his opponent, he accepted defeat gracefully.
15. Roosevelt writes about what he sees, and he puts it into letters, which makes it more interesting, and some of them are very funny.

Practice 23

Combine each group of simple sentences into one complex sentence:

1. Thence I went to Nassau. This is a lovely place. It is impossible for one to imagine a lovelier one.
2. We inherit our surnames from our forefathers. We pass them on to our descendants. They are an intimate and prized possession. We can hardly imagine a people without them.

3. Lindbergh prepared carefully for months. He was supported by a valiant character. He was driven by an unconquerable will. He was inspired by the imagination of his Viking ancestors. He was a reserve officer. He set wing across the dangerous stretches of the North Atlantic.

4. Shakespeare is buried in the church. He is buried in its chancel. It is a large, venerable pile. It is mouldering with age. It is richly ornamented.

5. With great reluctance he opened the front door to leave the house. He found himself face to face with a stranger. The stranger was a powerfully built man and had ruddy cheeks. The stranger was ascending the steps.

Practice 24

Change the compound sentences into complex:

1. In Washington seven theaters were unsafe because of fire hazard or structural weakness, and they were closed by the Fire Department.

2. These inspectors are not very well paid or very expert, and they are peculiarly subject to temptation in the way of bribe-taking.

3. At an advanced age he was urged to retire on a pension, but he preferred to remain an active factor in the busy office.

4. The man and his employer quarreled, and the young man went over to an old building and started in business for himself.

5. Rip was not fond of work, but because of his wife's nagging he occasionally did some useful work.

6. The ferryboat left its slip, and before us lay the wonderful skyline of lower New York.

7. The celebrations were often held in the castle or villa, and all the people of the village were invited.

8. She sent him complete armor, and he went before King Arthur and revealed his name and asked to be made a knight in secret and Arthur consented.

9. He suspected a leak in the oiling system, but there was never any oil on the garage floor.

10. About six o'clock everybody was tired; so we decided to spend the night in Red Springs.

11. The examinations are just coming on, and it would not be advisable to close school for a day.

12. The blows were strong enough, but they came from a man who struck at random.

Clearness

A sentence is clear if the reader or hearer can easily extract its thought. A sentence that is hard to understand is obscure; one that may be interpreted in two ways is ambiguous.

Some of the sentences in the exercises under omission, arrangement, connectives, and parallel structure are not clear.

1. Find the words that express your ideas.

Practice 25

In each of the following sentences decide what the author meant to say and then make the idea so clear that no person of fair intelligence can misunderstand:

1. The umbrella had a black square handle that would fold itself when closed.
2. I get the *Kansas City Star* only on Thursdays because I cannot afford to.
3. Wamba told Brian the opposite direction that they were supposed to go.
4. The house was located in the middle of the street.
5. The library has two large windows on both sides of the door.
6. Go straight ahead till you come to the monument, then turn, and turn to the right at the next crossroad.
7. Hold the broom a little below the top of the broom.

2. Do not use a pronoun if there can be for an instant doubt about its antecedent. Rewrite the sentence.

Often a change to direct discourse makes the meaning clear.

(Wrong) Jack asked his father how old he was.
(Right) Jack said to his father, "How old are you?"
(Right) Jack said to his father, "How old am I?"

Supply a noun if it is needed.

(Wrong) Below the picture it says "Death."
(Right) The title of the picture is "Death."

Practice 26

Correct the following sentences and tell the antecedent of each pronoun used:

1. It was moonlight on the Hudson and it shone like a thousand diamonds.
2. The sentence lacks emphasis, which is caused by using too many words.
3. I saw your advertisement in the *World* and would like to apply for it.

4. Suffrage should be restricted to persons who can read and write, because it would be a benefit to the country.

5. This pony was George's mother's, and he was loved dearly by his mother.

6. They were bold men who robbed the rich and gave it to the poor.

7. After fifty strokes had been given, he cried that the whippers should stop as he had a partner in the business and he must have his share.

8. A boy working for his father lacks judgment, because he considers him a mere child.

9. A servant brought in the boar's head with a lemon in his mouth.

10. Richard learned how to make candy but disliked it thoroughly.

11. His father died when he was four years old.

12. I prefer bookkeeping to stenography, because it is largely done by women at present.

13. At the age of sixteen George Eliot's mother died, and she took up housekeeping for her father.

14. The children called the little broken-down hut in which the Brinkers lived, the "idiots' cottage"; but they did not mind.

15. You are as cross as an old dog asleep on the hearth if I shake you and try to get you out into the rainy wind.

Emphasis

1. Use simple, specific, suggestive, vigorous, picture-making words.

(Feeble) Gabriel concentrated on the subject.

(Emphatic) Gabriel meditated, and so deeply that he brought small furrows into his forehead by the sheer force of reverie.

(Weak) Hatred makes one unreasonable.

(Emphatic) Hatred is a madness of the mind and is destructive to reason.

(Weak) It is easier to smile than to frown.

(Emphatic) It takes sixty-five muscles of the face to produce a frown and only thirteen to produce a smile.

Practice 27

Make the following sentences more emphatic by using specific, suggestive, vigorous, picture-bringing words. Make the sentences graphic by going into particulars.

1. He is a fine-looking elderly man.
2. We had an excellent dinner.
3. Books in a home are an evidence of refinement.
4. We have various kinds of flowers in our garden.

5. In his beautiful summer home he had most of the conveniences of the city.
6. Harry won the race easily.
7. To be useful one must be active.
8. James J. Davis's *The Iron Puddler* (or another book) is a good book.
9. A man opened the door.
10. There was a bug on my neck.

2. Put important words in the place where they will make the greatest impression.

(1) As a rule, when words are placed out of their usual order, they are made more emphatic. Hence avoid beginning sentences uniformly with the subject. Do not begin a sentence with *however* or a similar unimportant word.

Up the tree ran the cat.
Such an experience one seldom has.
Suddenly he jumped up and started to run.

(2) End the sentence with an emphatic word.

(Weak) Class criticism is stimulating work, if properly guided, according to Leonard.
(More emphatic) Properly guided class criticism, according to Leonard, is *stimulating work*.
(Weak) It is foolish to run at the sight of a meek cow.
(More emphatic) To run at the sight of a meek cow is *foolish*.

(3) Arrange a series as a climax.

(Feeble) The invading Huns slaughtered helpless women and children, carried men into slavery, destroyed trees and houses, and carried off personal property.
(More emphatic) The invading Huns chopped down trees, looted and burned houses, carried able-bodied men into slavery, and slaughtered women and children.

PRACTICE 28

Change the order of the words whenever by so doing you can make the sentence more emphatic. Give a reason for each change.

1. Military training fits men to serve their country when the nation needs defenders on the field of battle, teaches concentration, obedience, self-control, and alertness, and provides good exercise.
2. The outstanding characteristic of the American variety of European civilization is our faith in education, according to the best observers.
3. Neither of them has changed, in my opinion.

4. The invading army murdered, robbed, and annoyed defenseless civilians.

5. Humanity has had a "sweet tooth" for ages, according to a recent history of sugar.

6. Mrs. Hanson is honorable, generous, and wide-awake.

7. Shakespeare ranks first among writers as a philosopher, a poet, and a creator of human beings, as I have pointed out.

8. We shall reach Montgomery before six o'clock tomorrow afternoon, if possible.

9. The man who, free from care, has a dollar in his purse is happy.

10. However, the boy remembered suddenly.

11. We had worked and camped and tramped together on many a winter trail and a summer journey through interior Alaska.

3. Strike out unnecessary words. Express each thought as compactly as possible without loss of its meaning.

(Wordy) That is most wonderful!
(More emphatic) Wonderful!
(Wordy) In the meantime, the sculptor, Mr. Jones, made a journey to his home in Chicago, but did not learn anything. (20 words)
(More emphatic) Meantime Sculptor Jones went to his Chicago home, learned nothing.—*Time* (10 words)

Redundancy is a general term meaning wordiness. **Tautology** is needlessly saying a thing twice. **Circumlocution** is a roundabout way of saying a thing.

(Tautology) In my estimation I think that there is a moral in *Spreading the News.*
(Right) I think that there is a moral in *Spreading the News.*

John Morley advised W. T. Stead to write his article or editorial first and then to cut out all words it would not be worth while to pay for by telegraph.

(1) Omit unnecessary preliminaries.

(Wordy) I wish to announce that I have not yet received the shoes which I ordered last week.
(Right) I have not received the shoes ordered on October 16.

(2) When possible, substitute a single word for a phrase or a clause.

(Wordy) *Merton of the Movies* is the kind of book that one enjoys reading.
(Better) *Merton of the Movies* is an entertaining book.

Dr. Rollo G. Reynolds says that several years ago the following advertisement of a soap was submitted to the head of a company:

"The alkaline element and vegetable fats in this product are blended in such a way as to secure the highest quality of saponification along with a specific gravity that keeps it on top of the water, relieving the bather of the trouble and annoyance of fishing around for it at the bottom during his ablutions."

The boss reduced this to the simple words: "It Floats."

PRACTICE 29

Strike out the unnecessary words:

1. Inclosed you will please find a recommendation from my shop teacher.
2. In reply to your advertisement in the *New York Times* for artificial flower makers, I beg leave to apply for the position.
3. I have had no experience as yet.
4. His clothes were of a seedy black, and very much worn; and a silk handkerchief was twisted around his neck, and he had no collar, and his shirt was wrinkled and soiled.
5. There is no doubt that he deserved the reprimand.
6. The poets deal with such topics as spring, Indian summer, a brook, the clouds, and similar subjects.
7. In my opinion, I believe that Judge Pyncheon brought about Clifford's imprisonment.
8. Keep your hands off!
9. The first essential of poetry is the poet should have a theme.
10. He promised that he would not touch another drop of liquor any more.
11. Her parents had died when she was but a mere child.
12. Another interesting feature of the magazine is the section where they have jokes.
13. The Admirable Crichton was a servant who was employed in an English home.
14. As soon as he began to talk, the people's opinion of him changed immediately.
15. Announcements could be made telling of future games that are going to be played.
16. *Emma*, a fiction story by Jane Austen, is very interesting as far as characters are concerned.
17. Try to come up here, if possible, before the end of vacation.
18. In my estimation, I believe it has already proved itself a success.
19. A brief biography of his life is given on page 6.

20. I think personally that pupils should not use slang.

21. A new organ for the Primary Department of the Sunday School has been made possible by the gift of fifty dollars made therefor by Miss Eleanor Burroughs.

22. On the week days I wore plaid dresses and on Sundays I wore white dresses.

23. An autocracy is a government in which the people have practically no part in the government.

24. I will attempt, if possible, to give an insight into the philosophy of the play.

25. I refer to the workers in the theater such as scene shifters, janitors, and so forth.

26. The cameras are pointed toward some airplanes that are in the sky above.

27. We should teach the children to learn to appreciate art and music.

28. If you wish further information about me, you may refer to Mr. J. H. Stormer, principal of the Washington High School, for reference.

29. The lanterns were lit up.

4. Vary the sentence structure. Use declarative, imperative, interrogative, and exclamatory sentences; short and long sentences; simple, complex, and compound sentences; and loose, periodic, and balanced sentences. Avoid beginning sentence after sentence with *he*, *then*, *after this*, *this*, *these*, or *there*.

A **periodic sentence** is one which makes complete sense only at the end.

Toward dark, after a long ride and some unusual experiences, we reached home.

The same day, on the American lines, two attacks, one in Alsace and another at Verdun, were made.

A **loose sentence** is one that makes complete sense if brought to a close at one or more points before the end.

We reached home | toward dark, | after a long ride | and some unusual experiences.

Two attacks were made | on the American lines | the same day, | one in Alsace and another at Verdun.

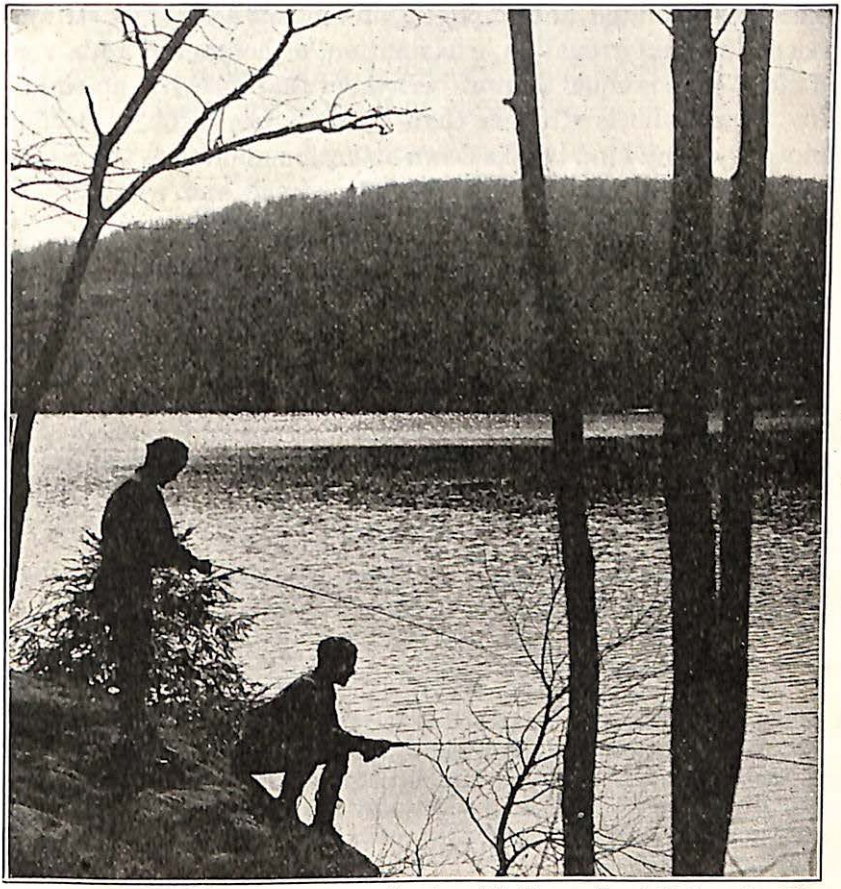
In these sentences the sense is complete at the places marked.

A **balanced sentence** has two parts that are similar in form.

A wise son maketh a glad father, but a foolish son is the heaviness of his mother.—*Bible.*

ADVANTAGES OF EACH

There is no one best kind of sentence. Short sentences are easier to understand than long ones, and when introduced after a number of long ones, add vim and vitality. The short sentence



Courtesy of the German Tourist Information Office

BOY SCOUTS FISHING

is used also to express strong feeling. If, however, many short, choppy sentences are used together, the composition sounds like a primer. The long sentence, on the other hand, enables one to

express accurately and fully a complicated idea with its details and qualifications. The loose sentence is simpler, clearer, and more natural than the periodic. Because the periodic sentence keeps the hearer or reader in suspense until the last word is reached, it holds the attention and impresses its point. The balanced sentence is clear, pointed, and emphatic, and makes a contrast striking. An occasional interrogation, exclamation, or command adds vigor and life. "Who is equal to him?" is livelier than "He has no equal." "How beautiful!" is stronger than "This is beautiful." Because monotony of any kind breaks down attention and tends to produce sleep, one should vary his sentences in speech and writing.

Practice 30

Change each loose sentence into a periodic sentence:

1. I planted flowers in the garden, along the fence, and in the window box.
2. He lived in the house for ten years although he didn't like the neighborhood.
3. You alone are the loser when you seek to appear something you are not.
4. When the accident happened, some fellows were standing near and soon the Ford was pushed into the side street.
5. I have read a very interesting book entitled *Famous Indian Chiefs I Have Known*, and the author of the book is Howard.
6. The next thing to hold us up was the Franklin, which had a punctured tire, which needed fixing.
7. Many of our national faults are the faults of youth, for we are still a young country in outlook as well as in years.
8. A history that does not serve this purpose would be perfectly useless, though it might be filled with battles and commotions.
9. Elsewhere we publish an address by President Lowell, in which he discusses briefly and pertinently the main issues confronting our educational institutions.
10. The public interest in football as a spectacle has become general over the country, and has increased markedly in recent years.

Practice 31

Construct six balanced sentences containing statements about promising and performing, high school and elementary school,

wit and humor, reading and writing, summer and winter, pride and humility, knowledge and ignorance, sports and study, France and England, history and mathematics, Shakespeare and Milton, Irving and Goldsmith, Washington and Napoleon, baseball and basketball, or other topics.

Sound

Liquids and round open vowels give ease and softness to the sound; as, *momentum, lowly, mole, moonlight.*

By cool Siloam's shady rill
How fair the lily grows!
How sweet the breath beneath the hill
Of Sharon's dewy rose!

Alliteration is often pleasing.

The furrow followed free.

Avoid, however, the purposeless repetition of sounds or words.

(Repetition of sound) I fear you were not near enough to hear the weary speaker.
(Better) I fear you were too far away to understand the tired speaker.

Often writers and speakers lazily repeat words. Sometimes, of course, there is no way to avoid using a word two or three times. Moreover purposeful repetition of a word may drive home the point. Discover the unnecessary repetitions of words by reading your themes aloud, and improve the sentences by using synonyms or rebuilding the sentences.

(Word repeated) It is a folding umbrella and can be folded very small.
(Right) The umbrella can be folded very small.

Practice 32

Improve the sound of the following sentences:

1. That is a country that offers to the oppressed all that they desire.
2. A person should prepare to read a selection by careful preparation and practice.
3. The Metropolitan Building has an immense tower, towering seven hundred feet above the sidewalk.

4. The building is built beautifully with its massive dome and mighty columns to beautify it.

5. The rascal ran rapidly through back alleys and streets.

6. When we got there, they told us not to go out too far, because there was a hole there.

Review Practice

Correct all mistakes. Give a reason for each change.

1. The soldiers were only injured a little.

2. He is an excellent mechanic, but his nails sometimes need manicuring.

3. He carved the turkey with a sharp knife that didn't require whetting.

4. The enemy is preparing to slaughter our people, devastate our fields, burn our houses, and devour our poultry.

5. Poe invented the short story, and his home in New York has in it many interesting relics.

6. The new beginner quickly snatched his hat as soon as the bell rang.

7. Father went out to feed the chickens with an umbrella.

8. Odysseus stopped in Sicily, where he was captured by Polyphemus, who ate some of his men, who were not able to escape from the cave, which was the home of the giant.

9. Four weeks ago you sent us $20 dollars, leaving a balance of $10 for which we thank you.

10. Tiny flakes of snow are falling constantly all the time.

11. Children in ragged clothes and dirty faces were laying on the floor.

12. They again repeated the concert a second time for the benefit of the building fund.

13. It was dastardly of him to dynamite a building in which women and children were hard at work.

14. He had no eyelids, and slight eyelashes, and his eyes were reddish brown, and he looked as if he wouldn't be able to go to sleep because of the scant covering of his eyes.

15. He gave me a number of flowers of great beauty and which have rarely been found in that region.

16. Rowing on the lake, a severe storm came up, which disabled many ships.

17. Reading on in the story, there is another dog introduced.

18. The dog sat with his parched tongue hanging from his mouth feebly wagging his tail.

19. Jack Weel, famous as a football player at Yale and who was coach at Northwestern for years, has just been signed as athletic mentor by Dartmouth.

20. I think, if you will follow my directions and by inquiring when you are in doubt, you will reach Somerset.

21. I nearly cried for joy when I read your letter, but as you do not know how to reach my house, I will give you the directions now.

22. If any one in this class has not read *Hamlet*, I advise them to do so.

23. The duel scene between Sir Andrew and Viola is laughable, because neither of them want to fight.

24. I consider Macaulay one of the best authors I have ever read for several reasons.

25. The scholarship record of girls in high school is as high and sometimes higher than that of boys.

26. Rip found his dog when he reached home, but he did not know him.

27. His selection will depend upon his moral character, the financial condition of the pupil's family, and he must have an average of over seventy-five per cent in all subjects.

28. When Jup does not know which eye is his left is a humorous part.

29. Use a colored illustration, and also it is wise to have an attractive heading.

30. I should like to be a private secretary because you get a higher salary than a stenographer, typist, or bookkeeper.

31. Most of the English nobles have a country house where they spend much of their time.

32. Miss Helen Dean, a student at Vassar and who is at home on vacation, entertained the K. K. Club last evening.

33. His eyes were dark blue and dark eyelashes.

34. The boy was beyond the reach of the ladders, so four men came with scaling ladders.

35. Standing in the park and gazing down the street, the flags presented a beautiful appearance.

36. Louisa May Alcott was ambitious, as her family was very poor.

37. The dog had slept with Peg's father ever since he was a pup.

38. The cause of tuberculosis is an improper supply of sunlight, air, and dirty surroundings.

39. The critic's definition of literature is different than that of Poe.

40. A classical high school educates the head only, but in a vocational high school attention is paid to the hands as well as the head.

Mastery Test—Unity, Arrangement, Parallel Structure, Clearness, and Emphasis

Two of the sentences given below are correct and effective. Mark them *R* (right). After the number of each defective sentence write on your paper *U* (lack of unity), *A* (faulty arrangement),

D (dangling participle, infinitive, or gerund), *P* (lack of parallel structure), *C* (lack of clearness), or *E* (lack of emphasis).

1. The book will keep you in fits of merriment all the way through, and please tell me when you are coming to visit us.
2. That comma is not the least bit necessary at all.
3. A person who has to be told to do a thing two or three times will not advance rapidly in business.
4. Poetry, according to Mr. Trevelyan, is in danger of becoming a dying art, appealing only to the cultured minority.
5. In his will the dying monarch made Namgay king, because he had no children.
6. I am twenty-two years of age and have just been graduated from Columbia College, and expect twenty-five dollars a week salary with an opportunity for advancement.
7. Above the base are fluted columns, rising slender and majestic, and whose capitals are the handsomest part of the building.
8. Standing on the Brooklyn car line near Chicago Avenue, a brown building is visible.
9. A college education enables an ambitious young man to make this old world just a little better by his service to his fellow-men, to think more clearly on the issues of the day, and to earn a living.
10. The objects of the Russian offensive were the defeat of Von Hindenburg's army and to capture Berlin.
11. The girl had an unconquerable fear of ghosts, which she couldn't overcome.
12. He neither succeeded as a clerk nor as a mechanic.
13. Gray hair streaked with brown flowed back gracefully from a finely modeled face that ended in a neatly pointed beard.
14. A teacher should not expect a pupil to know what he knows.
15. Going home, the wind blew a gale.
16. His resignation in a national crisis was an act of disloyalty in the opinion of many.
17. After eating a hearty dinner, our carriages were brought to the door.
18. He is of medium height, ordinary looking, gray eyes, rather sallow cheeks, a long, thin, trailing mustache, and rather uncouth in his manner.
19. Eastern High School is overcrowded, and it has a commercial and a general course.
20. He said to his friend that since he ordered the fruit he ought to pay for it.

CHAPTER XIX

PUNCTUATION AND CAPITALIZATION

CAPITALIZATION

1. Capitalize proper nouns and adjectives derived from proper nouns: *George Washington, Spanish, Lloyd George, Peter the Great, English.* (*History, physics, mathematics,* and *biology* are common nouns.)

Adjectives that have assumed a general meaning are not capitalized:

pasteurize, stoic endurance, china eggs, morocco leather, india rubber, oriental customs, puritanical, roman type, mercurial, herculean, manila paper, palm-beach suit.

Proper names include:

(1) Names of political parties, religious sects, nations, and races:

Democrats, Liberals, Republicans, Christian, Protestant, Church of England, Baptist, Jew, Christian Science, Catholic, Hungarian, Indians, Hottentots.

(2) Historical events, periods, and documents:

Washington's *Farewell Address,* Middle Ages, Commonwealth, Civil War, Battle of Verdun, Peace of Paris, First Amendment, Magna Charta, Declaration of Independence.

(3) Days of the week, months of the year, and holidays (but not names of seasons):

Sunday, Saturday, January, Fourth of July, Labor Day, Washington's Birthday, summer, spring, winter, autumn, fall, midsummer, midwinter.

(4) Geographical names and names of buildings:

Mississippi River, Pacific Ocean, Rocky Mountains, Old World, North Pole, Western Hemisphere, Jupiter, Central Park, Fifth Avenue, Thirty-fourth Street, White House, Union Square, Woolworth Building, Hotel Puritan, Lancaster County, Juniata Township, Seventh Ward,

Fourth Congressional District, Swiss Republic, New York City, Holy Land. (Some authorities prefer *Missouri river, Prospect park, Green mountains.*)

Do not capitalize words like *river, county, state, city,* and *empire* when not used as individual names or parts of such names: *island of Cuba, republic of Brazil, city of Chicago, state of Iowa.* In *the Gulf of Mexico, Gulf* is capitalized because it is part of the name. *Mexico* is not the name. In *the city of San Francisco,* the name is *San Francisco.*

(5) The words *North, South, East, Northwest* when they name particular parts of the country. (Do not capitalize the adjectives derived from these words.)

He sailed *south* from New York to Cuba.
While traveling through the *South* and *West,* he enjoyed *southern* hospitality and *western* grandeur.

(6) Titles of organizations and institutions:

League of Nations, Epworth League, Harvard Club, Eastern District High School, Union Pacific Railroad, American Book Company, University of Wisconsin, First Baptist Church.

Do not capitalize words like *high school, society, club,* and *company* unless clearly individual names or parts of such names:

the high school in Topeka, the company, the club, the association, the hotel.

(7) Names of governmental bodies and departments:

Congress, Senate, House of Representatives, Parliament, House of Lords, Health Department, Newport Town Council, Education Department, Fifty-first Congress, Supreme Court.

Note that in capitalizing a compound word the second word is capitalized only if it is a noun or a proper adjective:

Thirty-fifth Street, Anti-Saloon League, pan-American.

Do not capitalize inexact or incomplete names:

state legislature, the board, the council, the department.

(8) Titles used with proper names and titles of the highest governmental officers used without the proper names:

The President, Attorney General Mitchell, Rear Admiral Dewey, Major General Harbord, King George, the King, James Dawson, Ph.D., LL.D.

The President and the Secretary of War interviewed Colonel Roosevelt. Among those present were a colonel, a doctor, and Professor Simpson.

Do not capitalize a title preceded by *the* and followed by the name:

the apostle Paul, the countess Olivia, the duke Orsino.

Note also this usage:

James Shannon, governor of Rhode Island.
Herbert Hoover, president of the United States.

(9) Words like *uncle, aunt, cousin,* and *grandmother* used with proper names.

In Buffalo father, mother, and I visited Aunt Margaret and Uncle Fred.

2. Capitalize the first word of a complete sentence, a quoted sentence, a sentence embodied in another sentence, or a line of poetry.

A police commissioner of New York City said, "Don't run across streets through heavy traffic. The busiest man I know wastes thirty minutes a day; why risk your life to save five seconds crossing a street?"

The question is, Who will be elected?

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

— Percy Bysshe Shelley

3. In titles of books, articles, and compositions capitalize the first word and the other principal words:

The Light That Failed, From the Bottom Up, The Lure of the Labrador Wild.

Articles, short prepositions, and short conjunctions are capitalized only when they begin titles.

4. Capitalize nouns clearly personified.

With Milton, Nature was not his first love.

5. Capitalize names of the Deity and names for the Bible and divisions of the Bible: *the Almighty, the Scriptures, the Bible, the Pentateuch, Paul's Epistles, Old Testament, Psalms.* A pronoun referring to the Supreme Being is capitalized only if the reference otherwise might not be clear.

6. In the salutation of a friendly letter capitalize the first word and all nouns; in the complimentary close capitalize the first word only.

7. Capitalize the pronoun *I* and the interjection *O*.

8. Capitalize the first word of each division of a topical outline.

9. Capitalize a word indicating an important division of a book or series of books:

Act I, Vol. IV, Book II, Part VI, No. 7.

If the division is a minor one, do not use the capital:

scene 1, article 2, chapter VI, page 69, line 22, section 3, paragraph 5.

Practice 1

Capitalize the following for use within sentences. Give a reason for each capital inserted.

1. act I, scene 2. 2. the age of elizabeth. 3. alexander the great. 4. astor hotel. 5. the avon and thames rivers. 6. battle of the marne. 7. bible. 8. pasteurize. 9. christian. 10. paris green. 11. the city of milwaukee. 12. the declaration of independence. 13. decoration day. 14. vol. IV, book 2, chapter 5, page 16, line 25. 15. english. 16. unchristian. 17. antitrust law. 18. first methodist church. 19. fifth avenue. 20. fifty-third congress. 21. forty-second street. 22. fourth of july. 23. general french. 24. police department. 25. gulf of mexico. 26. high-school education. 27. a high school in chicago. 28. hottentot. 29. house of representatives. 30. india rubber. 31. james beatty, a.m., ph.d. 32. jewish. 33. colonel james nubel. 34. labor day. 35. the macmillan company. 36. the middle ages. 37. mississippi river. 38. the *boston transcript.* 39. the old world. 40. oriental customs. 41. the pope. 42. presbyterians. 43. president hoover. 44. the president of the united states. 45. w. h. taft, former president of the united states. 46. prospect park. 47. a trip through the south. 48. puritanical ideas. 49. queen victoria. 50. rear admiral dewey. 51. the renaissance. 52. republicans and democrats. 53. shakespeare's *as you like it.* 54. the society for the prevention of vice. 55. former president coolidge. 56. the

western states. 57. the state of massachusetts. 58. stoic endurance. 59. summer. 60. tenth ward. 61. third congressional district. 62. tuesday. 63. union league club. 64. united kingdom. 65. vice president curtis. 66. west shore railroad. 67. the white house. 68. woolworth building. 69. winter. 70. young people's society of christian endeavor. 71. my dear young nephew, (salutation). 72. my dear sir: (salutation). 73. yours truly, (complimentary close). 74. mathematics, spanish, and physics. 75. theodore roosevelt high school.

Practice 2

Capitalize the following. Give the reason in each case.

1. He was nominated for president unanimously by the republican party convention in 1904. he remained silent until toward the close of the campaign, when he delivered his famous blast against his opponent, alton b. parker. judge parker had charged that national chairman cortelyou, with the president's knowledge, was getting contributions from corporations by reason of his power over them as secretary of commerce and labor. the president issued a statement putting parker in the ananias club, and it was here that he employed his famous "square deal" term, saying, "all i ask is a square deal."

2. "I should like," ruskin says in *fors clavigera*, "to destroy and rebuild the houses of parliament, the national gallery, and the east end of london; and to destroy, without rebuilding, the new town of edinburgh, the north suburb of geneva, and the city of new york."

3. Through the courtesy of the department of parks oak trees in memory of those who died in the world war were planted in the streets adjoining the high school. on christmas and decoration day the high-school pupils under the direction of the memorial committee will hang wreaths of flowers on the trees.

4. Cyrus hall mccormick of virginia, the inventor of the grain harvester, exhibited his machine in 1851 at the world's fair in london. After trials in english fields the london papers said that his machine was "worth to the farmers of england the whole cost of the exhibition."

Hundred Per Cent Test—Capitalization

Copy the following sentences. Capitalize them correctly. If you omit a needed capital or insert a capital that is not needed, the sentence is wrong.

1. I attended a meeting of the resolutions committee presided over by senator glass of virginia.

2. Before entering thomas jefferson high school last fall, he attended a high school in st. louis.

3. The state of washington is bounded on the south by oregon and on the west by the pacific ocean.

4. A committee of the house of representatives was ready to report on the work of the league of nations and the world court.

5. The democratic platform aroused the enthusiasm of the south by demanding the "reannexation of texas," and strongly appealed to the north by calling for the "reoccupation of oregon."

6. Texas claimed the rio grande as her western line, while mexico declared it was the nueces river.

7. As soon as this news reached washington, president polk sent his famous message to congress, declaring: "mexico has invaded our territory and shed american blood on american soil."

8. By military force and political agitation the bolsheviki extended their system of organization throughout siberia, into turkestan, and in the caucasus region east of the black sea, until, in addition to european russia, they had control over one-third of the continent of asia.

9. The president and judge wilson spent labor day at the biltmore hotel.

10. Margaret said, "while riding west this summer on the union pacific railroad, i read chapters I-XII of *my memories of eighty years* by chauncey m. depew."

PUNCTUATION

Punctuation is a method of making clear the construction of a sentence. Hence a writer should understand the grammatical structure of his sentence and then punctuate so as to show it.

Period

1. The period is used after imperative and declarative sentences.

The black leopard is the most ill-tempered of all feline animals.
Open the window.

2. The period is used after abbreviations; as, *A.M.*, *Conn.* Do not use a period after *per cent* or Roman numerals in a sentence.

In chapter VI there are two one hundred per cent tests.

Comma

To "set off" by commas requires two commas unless the words to be set off come first or last in the sentence.

1. Set off by commas words in direct address.

John, what is your answer?

2. As a rule, appositives are set off by commas.

Cheerfulness is health; the opposite, melancholy, is disease.

Appositives preceded by *or* and titles and degrees after a name are set off.

The ounce, or snow leopard, is rare and beautiful.
Thomas Kite Brown, A.M., Ph.D., is one of the editors of the dictionary.

The comma is not used to set off brief, commonly used, and very closely connected appositives:

the poet Browning, the orator Burke, he himself, the year 1930, my Uncle George, my friend Kirby, the word *one*.

3. Most parenthetical expressions are set off by commas. A parenthetical expression is one slipped into the sentence and loosely connected with the rest of the sentence.

The American fruit grower has not, however, lost sight of the fact that he is a merchant.
The lion, like everything great, has his share of critics and detractors.

The comma, as a rule, is not used to set off *also, perhaps, indeed, therefore, at least, in fact, nevertheless, likewise,* and other parenthetical expressions that do not require a pause in reading.

Well, why, or *now* at the beginning of a conversational sentence is commonly set off; *etc.* is always set off.

Why, I hadn't thought of that.
A market is a place where potatoes, beans, corn, etc., are offered for sale.

4. Use the comma to separate expressions in a series.

When in a series of three or more items *and* is used between the last two only, most authorities place a comma before *and*.

There is no substitute for thorough-going, ardent, and sincere earnestness.
Verdun, Jutland Reef, the Somme, and the Marne were four important battles of the war.

If I cannot correspond with you, if I cannot learn your mind, if I cannot coöperate with you, I cannot be your friend.

When all the conjunctions are used, no comma is required unless the expressions are long.

He is brave and courteous and generous.
He was not rich enough to give the boy a suitable money reward, and therefore offered to teach him the elements of telegraphy.

In the word group *little red hen*, no comma is used, because the adjectives *little red* are so closely connected as to seem one solid modifier. Likewise the adjectives in *solid gold scarfpin* and *puny right hand* seem solid modifiers, not separate descriptions.

In expressions like *an honest, ambitious, tolerant man* and *a wide, ferocious, straggling mustache*, which require the comma, the insertion of *and* does not change the sense: *an honest and ambitious and tolerant man; a wide and ferocious and straggling mustache.*

5. In an address or date each item after the first is set off by commas.

On Fourth Street, Williamsport, Pennsylvania, there are many beautiful lawns.
On November 11, 1918, an armistice dictated by General Foch was signed.

6. The comma is used to set off a contrasting expression introduced by *not*.

The sword is honorable, not as an instrument, but as a symbol of self-sacrifice.

7. Use a comma after *yes* or *no* when not a complete answer.

Yes, you're right.

8. The comma is used after the salutation of a friendly letter and the complimentary close of any letter.

Dear Isabel,
Yours truly,

9. Occasionally, when no other rule justifies the use of a punctuation mark, a comma is necessary to prevent misreading.

For, a moment later I saw my mistake.
The night before, we bought a tent to take with us.
To the wise, youth is a time for training.
On April 7, 65, 70, or perhaps 80 enrolled.

10. As a rule, the comma is used between the principal parts of a compound sentence if they are joined by a conjunction (*and, but, or, nor, so, yet, while, though*).

Man was made to be active, and he is never so happy as when he is so.
Experience keeps a dear school, but fools will learn in no other.

Exception. His country called and he went.

No comma is required, because the clauses are short and closely connected in sense.

11. The comma occasionally takes the place of an omitted verb.

General Haig was the commander of the English; General Petain, of the French; and General Pershing, of the Americans.
We respect deeds; they, words.

12. The comma is used to set off a short direct quotation.

"Why, Silver," said the captain, "if you had pleased to be an honest man, you might have been sitting in your own galley."

13. Use a comma after an introductory adverb clause.

When a man is wrong and won't admit it, he always gets angry.
If you want to live and keep well, you must eat proper food.

The comma may be omitted after a restrictive introductory clause, especially a short one.

(Right) When he reached home he found the telegram.
(Right) When he reached home, he found the telegram.

14. Use the comma to set off nonrestrictive phrases and clauses. If the omission of the subordinate clause would change the meaning of the principal clause or destroy its sense, the clause is restrictive, and no comma is required. A restrictive adjective clause answers the question, "Which one?" or the question, "Which ones?" A nonrestrictive modifier gives additional information.

Restrictive (or Essential) Phrases and Clauses

1. The French boy *who does not master the few fundamentals of speech and writing* is an object of pity.
2. Any one *feeding or annoying the animals* will be fined.
3. Never insert a comma *unless you know a reason for using it.*
4. Stay at home this evening *till I call for you.*

1. *The French boy is an object of pity* is not sensible. The clause *who does not master the few fundamentals of speech and writing* answers the question "Which boy?" and is necessary to the sense of the principal clause.

2, 3. *Any one will be fined* and *never insert a comma* do not make sense without the modifiers.

4. Although the clause *stay at home this evening* makes sense, its meaning is changed by the addition of the subordinate clause.

Nonrestrictive (or Nonessential) Phrases and Clauses

The italicized phrases and clauses in the following sentences are nonrestrictive, because their omission does not change the sense of the principal clauses:

There was a bond of mutual confidence and affection between us, *which grew stronger and stronger as the months passed.*

I had the pleasure of meeting Marshal Foch, *whose manner was direct and simple.*

It is a bit difficult for me to write about my favorite character in fiction, *because I have not found him yet.*

The beaver, *once widely distributed over the United States,* has been nearly exterminated.

As a rule, a participial phrase at the beginning of a sentence is nonrestrictive and is therefore set off from the rest of the sentence by a comma.

Deprived of the possibilities of importing foodstuffs, Great Britain could not sustain herself for more than six weeks without the most severe rationing.

Always use a comma before *as, for,* and *since* when the clause gives a reason.

I went to bed early, for I was tired.

Practice 3

Classify the phrases and subordinate clauses as restrictive and nonrestrictive, give a reason in each case, and punctuate the sentences:

1. Any boy who is intelligent can learn to punctuate correctly.
2. Mary Rafton who is in the tenth-year English class seldom makes a mistake in punctuation.
3. Paris, which is the most beautiful city in France is the world's fashion center.
4. The Newport which is located in Pennsylvania has a variety of flourishing industries.
5. Charles Thomas running to catch a car stumbled and fell.
6. A fat man running to catch a car is likely to injure his heart.
7. A permanent home for raccoons has been established near the southern end of the bear dens where its inmates will be near their relatives.
8. Union painters never work on a job where a spraying machine is used.
9. Be sure to visit Healthland where you will find plenty of fresh air, sparkling drinking water, and pure milk.
10. I lay down on the grass where for nine hours I slept soundly.
11. The next day we reached San Francisco which is the natural outlet for the products of the valley of California.
12. I shall support him for peace and prosperity depend upon his election.

Practice 4

Insert necessary commas and give the rule for each comma used:

1. *To the Ladies* is a bright clean mixture of human nature caricature common sense and satire.
2. The movie scenario as a rule reflects life as it is seen by the movie writer and movie director neither of whom knows anything about the life of Newport society people and Wall Street magnates.
3. In the second inning Manion the St. Louis catcher tried to dodge one of Ruffing's curves and couldn't get out of the way fast enough.
4. To the reporter Cooper said "Yes if the Pirates keep on in their form of the last few days Barney Dreyfuss can start building those world's series stands."
5. In the first place let us discuss the sun which is 93,000,000 miles from the earth.
6. The first line is well written but the second line has a vague allusion to trees.

7. On December 10, 1928, in Louisville, Kentucky John Thornton said, "Truth, like gold, shines brighter by collision."

8. All classes, high and low, rich and poor, have the same rights.

9. Having frowned upon the restless Bob, the old gentleman began to read the letter.

10. He was astonished at the eccentric not to say extraordinary behavior of his companions.

11. Full instructions are given for the construction of various wireless receiving sets, but the beginner is advised to experiment first with the simpler ones.

12. In the valley below, the people looked like pigmies.

13. "George" said his mother "take the branch and the cherries to our neighbor and tell him what you have done."

14. I went out to meet my father who had gone fishing.

15. "This country" said Herbert Hoover "gave me schooling, independence of action, and opportunity for service and honor."

16. Seeing us walking, Mr. Jameson who was trying out his new Buick asked us to ride with him.

17. When about ten minutes' gasoline remained in the pressure tank, and still I could not see the faintest outline of any object on the ground, I decided to leave the plane rather than attempt to land blindly.

18. When a contract for one million dollars was sent Lindbergh through his associates, he cabled back to them "You must remember this expedition was to advance aviation not to make money."

19. In *Lancelot and Elaine*, when Gawain, sent by the king to give the diamond to Lancelot, gives it to Elaine, his conscience tells him that he should obey the king.

20. When describing the castle of Lynette's sister, Tennyson uses such words as *crimson golden rosy* and *purple*.

Mastery Test—The Comma

Copy the following sentences and punctuate them correctly. Overpunctuation is just as bad as underpunctuation. Therefore if you either omit a needed punctuation mark or insert a mark that is not needed, the sentence is wrong. Three of the sentences are correctly punctuated.

1. The telegram said that my mother's only brother, who has been traveling for years, was coming the next day to visit us.

2. A book that is filled with good stories is popular.

3. Next the guide took the visitors to the second floor, on which are some of the sleeping rooms and two spacious handball courts.

4. The woman who maketh a good pudding in silence is better than she who maketh a tart reply.

5. As there were Indian horse thieves in the neighborhood, a guard was put on duty at the corral.

6. The flaw in King Lear was that he liked to be flattered.

7. *Boots and Saddles*, written by the wife of General Custer, tells of her life with the General while he commanded the forces in the north central part of the United States.

8. "At present," said our guide, "there are but two herds of wild bison in existence."

9. It is the guilt, not the scaffold, which constitutes the shame.

10. Meat has always been considered the best tissue or flesh building food, and for this reason people have always eaten a great deal of it.

11. There is however a limit at which forbearance ceases to be a virtue.

12. Dr. Wiley said, "Yes, in cured meats the problem is much easier, as ham, bacon, shoulder, etc. may be kept indefinitely."

13. Virtue is usually, though not necessarily, connected with intelligence; vice, with ignorance.

14. On August 30, 1930, I came home from my vacation brown and strong, for I spent most of the month in climbing mountains, canoeing, swimming, playing golf, and sleeping.

15. Margaret Deland has immortalized her birthplace, Manchester, a suburb of Allegheny, Pennsylvania, in *Old Chester Tales*.

16. Yes, Harry, I wish I had taken chemistry.

17. The night before, we had stayed at the Statler in Cleveland.

18. The girl who was called on to recite said, "Uriah's hair, which was red, was cropped close to his head."

19. Disraeli, who is responsible for all the action of the play, is an old man, very clever and witty.

20. Realizing that the son was not responsible for what his father had done, Jim led the party and rescued the lad.

Semicolon

1. The semicolon is used between the members of a compound sentence when the parts are both long and subdivided by commas, when no connective is used, or when the connecting word is *moreover, consequently, thus, hence, therefore, besides, also, then, nevertheless, still, otherwise, likewise,* or another independent adverb.

Cæsar was dead; hence Rome was in confusion.

Mr. Sack will probably reach New York about noon today; but if he is unavoidably detained in Washington, you will excuse him.

Property can be paid for; the lives of peaceful and innocent people cannot be.

My left has been rolled up; my right has been driven in; therefore I have ordered an advance along my center.

2. The semicolon is used to separate the items of an enumeration if they are subdivided by commas.

For further information about my character, ability, and training you may write or telephone to—

Reverend H. B. Jackson, Mineola, New York; Professor J. W. Inglis, 212 Sixtieth Street, New York City; Mr. J. W. Pichon, 114 Gown Street, Forest Hills, New York.

Namely, for instance, for example, that is, and *as,* when introducing explanations, are preceded by the semicolon or the dash and followed by the comma.

A pronoun is a word used in place of a noun; as, *he, we, who.*

A restrictive modifier limits the word modified; that is, it makes a general word more specific in its application.

Colon

1. Use the colon after the salutation of a business letter.

Dear Mr. Webster:

2. The colon is used to introduce a list, an illustration, or a long or formal quotation or statement. If such introducing word or word-group as *this, thus, as follows, the following,* or *these words* is used, the colon follows it.

Roosevelt began his speech as follows: "A hundred and forty-one years ago today, the United States became a nation."

A part of speech is a group of words all of which have the same use in speech and writing: noun, pronoun, verb, adjective, adverb, preposition, conjunction, and interjection.

The following articles are to be added to the free list: hay, lime, malt, bath bricks, agricultural implements, and bark for tanning purposes.

Note that the colon is not used in the following sentence:

The parts of speech are noun, pronoun, verb, adjective, adverb, preposition, conjunction, and interjection.

Interrogation Point

The interrogation point is used after a direct question.

What is the proper culture of celery?

The interrogation point is not used after an indirect question.

He asked what the proper culture of celery is.

A period is used after a request courteously worded in interrogative form.

Will you please hand in the report before nine o'clock tomorrow morning.

Will you please send me your latest catalog.

Exclamation Point

The exclamation point is used to mark an expression of strong emotion.

Three cheers for the President!
Whew! That's over!
Oh, what a wreck!

Notice the comma after the interjection *oh*. An interjection which is a real exclamation is followed by an exclamation point.

O is used with a noun in direct address and is never followed by an exclamation point.

O John, why did you tease your little brother?

Dash

1. The dash is used to indicate a sudden change in sense or construction.

And, as for money — don't you remember the old saying, "Enough is as good as a feast"?

I mean — you know what I mean.

2. Dashes may be used to make parenthetical, appositive, or explanatory matter stand out clearly. Dashes are less formal and more common than parentheses.

Our club has this term fallen behind last term's record — I shall quote

the exact figures of the treasurer — $1.75 on dues, $8.45 on entertainments, and $1.84 on fines.

3. The dash is used before a word that sums up preceding particulars.

Tears, prayers, supplications — none of these moved him.
Fishing, camping, touring — all kinds of outdoor activities now demand attention.

The dash is seldom used with any punctuation mark except a period.

Quotation Marks

Quotation marks are used to inclose words that are the exact language of some other person.

"So far as man is concerned," he said, "a thousand coyotes would as easily be put to flight as one."
"A gypsy girl will now play the piano," said the announcer; "her music is wild and sweet and mournful."

Notice the semicolon after *announcer* and the small *h* in *her*. The sentence quoted is—

A gypsy girl will now play the piano; her music is wild and sweet and mournful.

"Insects, weeds, and disease are the chief enemies of our crops," says George C. Wood. "Insects alone destroy, on the average, about $1,000,000,000 worth each year."

Notice the period after *Wood* and the capital in *insects*. The sentences quoted are—

Insects, weeds, and disease are the chief enemies of our crops. Insects alone destroy, on the average, about $1,000,000,000 worth each year.

Single marks surround a quotation within a quotation.

Benjamin Franklin said, "It requires a good, strong man to say, 'I was mistaken, and am sorry.' "

Notice that the quotation mark always follows the period or the comma.

Other punctuation marks should be placed inside the quotation marks only if part of the quotation.

He said, "What do you want here?"
Will you say to him, "Come at once"?

When two or more paragraphs are quoted, place quotation marks at the beginning of each paragraph and at the end of the last paragraph.

Quote the titles of short poems, essays, articles, and lectures.

Have you read "To a Skylark"?
The subject of the lecture was "The Future of Japan."

In print the names of books, plays, newspapers, and magazines are usually italicized. In a composition they may be enclosed in quotation marks or underscored.

I have been studying *The House of Seven Gables* this term.

Notice that the title is not set off by commas.

Parentheses

Parentheses are used to inclose some side remark that does not affect the structure of the sentence.

I told him (and who would not?) just what I thought.

Brackets

Brackets surround words inserted in an article or speech by a reporter or editor.

Mr. Fess. The Chair rather gets me on that question. [Laughter] I did not rise — [Cries of "Vote!" "Vote!"]

Apostrophe

The apostrophe is used (1) to denote possession, (2) to take the place of an omitted letter, and (3) to form the plural of letters, figures, and signs.

John's brother makes neat *b's*, *l's*, ¼'s, and *6's*.
He knows you're right and he doesn't care.

The Possessive

The possessive case of a noun always has an apostrophe; the possessive case of a personal pronoun never has an apostrophe: *his, its, hers, theirs.*

Possessive Singular

To form the possessive singular of a noun, add *'s* to the nominative. The possessive sign is always at the end of the name.

fox's, James's, enemy's, lady's, policeman's, son-in-law's, commander-in-chief's.

Exception. Words of two or more syllables ending in *s* or an *s* sound and not accented on the last syllable may take the apostrophe only: *conscience' sake, goodness' sake, Dickens' novels.* Some authorities consider *Burns'* and *Jones'* correct.

Possessive Plural

To form the possessive plural of a group of nouns, first write the plurals. Then add *'s* to the plurals that do not end in *s* and an apostrophe to the plurals that end in *s*.

PLURAL	POSSESSIVE PLURAL
policemen	policemen's
Joneses	Joneses'
mice	mice's
enemies	enemies'
sons-in-law	sons-in-law's

Joint Possession

For joint possession only one apostrophe is needed: *Allyn and Bacon's New York office.* If the possession is individual, the possessive sign is added to the name of each owner:

Isabel's, Mildred's, and Josephine's shares were as 1, 2, and 3.

PRACTICE 5

Write the possessive singular, and the possessive plural if the word has a plural:

Alley, ally, anybody, attorney-at-law, bathhouse, board of education, Burns, child, commander-in-chief, court-martial, deer, Dickens, donkey, editor-in-chief, father-in-law, fly, fox, goddess, it, Keats, king of England, lady, major general, man, man-of-war, manservant, mousetrap, nobody

else, Norman, officer, one, potato, secretary of state, sheep, somebody, Murphy, spoonful, trout, you, who, whoever, woman, woman-servant, postmaster general.

Miscellaneous Examples

Notice the punctuation of the following:

1. MS.
2. 5,647,982
3. August 3, 1914 — November 11, 1918
4. Meet me at 8:15 P.M.
5. That's good advice, isn't it?
6. I have read many autobiographies, such as *The Americanization of Edward Bok* and *The Making of an American.*
7. *Resolved,* That the committee be empowered to have a bulletin board made.
8. There being no objection, the Senate proceeded to consider the bill.

Practice 6

Give the syntax of all clauses in the following sentences. Give the rule for every punctuation mark except a period at the end of a sentence.

1. Shells fell in the city, and split the darkness of the heavens in the early night hours.
2. Don't be satisfied with one; buy as many as you can.
3. Open your purse and your mouth cautiously; and your stock of wealth and wisdom shall, at least in repute, be great.
4. When you see a crime committed or observe a person acting very suspiciously, it is your duty to notify the police.
5. The soul of a man is a garden where, as he sows, so shall he reap. If ye would gather roses, do not sow rotten seeds.
6. True eloquence consists in saying all that should be, not all that could be, said.
7. Two old men, dragging a heavy bundle of household goods between them, abandoned it in the street and fled screaming.
8. Her soul was noble—in her own opinion.
9. The word *that* may be used as follows: first, as a relative pronoun; second, as an adjective; third, as a subordinate conjunction.
10. Our school, which stands on Fourth Avenue, is overcrowded.
11. Yes, the speaker is to be Jeremiah Simpson, D.D.
12. War is the law of violence; peace, the law of love.
13. Looking down into Linden Park from the north, we see a lake.

14. For several days we wandered through the forest primeval, and at last discovered the lake for which we had been searching.

15. Just as Ruth came to the bat in the fourth inning—look at that dare-devil airman.

16. *Julius Cæsar* opens with the sentence, "Hence! home, you idle creatures, get you home."

17. Sentences are of three kinds: simple, complex, and compound.

18. The rule may be stated thus: A pronoun agrees with its antecedent in number and person.

19. His stage whisper, "I'm suspicious," his request that Schubert write a solo for the piccolo, and his ordering his son-in-law, Baron Schober, to bring home his baron's salary every Saturday illustrate the type of humor in the play.

20. "To Americans," Conrad exclaims, "one appeals for the recognition in the Polish nation of that patriotism, not of the flesh, but of the spirit, which has sustained my countrymen so well in the critical hours of their history."

Practice 7

Give the syntax of all clauses in the following sentences. Punctuate the sentences and give a rule for each mark used. Insert needed apostrophes. Some sentences require no further punctuation.

1. If a man has a job to which a large salary is attached he is said to be holding a lucrative position.

2. In the second sentence I have repeated the word *government* in the third sentence I have used the phrase *for my part* in the fourth sentence I have repeated the word *trip*.

3. My last point is his fearlessness when he goes into battle which proves that his nature is not that of a weakling.

4. The statement which you made concerning the attitude of the government is absolutely wrong.

5. He also uses good descriptive words throughout.

6. He uses very few words which the average educated person doesn't understand.

7. He noted the men who tried hard but were naturally slow and awkward.

8. What is becoming is honorable and what is honorable is becoming.

9. Our château lies in the valley between two hills so to obtain a clear view of the horizon I hurried to the roof with a pair of field glasses.

10. Just as we had seated ourselves comfortably in the auditorium Mr. Reynolds began a selection on the organ but soon the speaker appeared and gave us glimpses of Cairo and the Nile.

11. Hope is the mainspring of efficiency complacency is its rust.

12. Draw down the blind Jim whispered my mother they might come and watch outside. And now said she when I had done so we have to get the key off that and whos to touch it I should like to know and she gave a kind of sob as she said the words.

13. When buying goods if you are satisfied with the price and quality make sure that you get full weight or measure.

14. As charity covers a multitude of sins before God so does politeness before men.

15. Men are born with two eyes but with one tongue in order that they should see twice as much as they say.

16. A bowl of oatmeal eaten for breakfast will furnish the average man with all the heat and energy he will need.

17. No one knew anything about him he had a good military record and was considered safe.

18. They were the framers of the Constitution which has endured more than a century.

19. He who works will be rewarded.

20. For information concerning my intelligence industry and honesty you may write or telephone to Dr. J. M. Jackson principal of Boys High School San Francisco California.

21. When a vaudevillian wants to be exquisitely funny he braids into his line of patter a reference to Podunk Oshkosh Kalamazoo Hohokus or Kankakee.

22. The boy who won the peace medal lives in Philadelphia which is often called the City of Brotherly Love.

23. Columbia University which is the largest educational institution in America has a school of journalism.

24. He reported the meeting as follows I rise for information said a member I am very glad to hear it said another near by.

25. The question was thus stated Should our national defenses be increased?

26. The cinema has all the elements for future success it has public interest money youth and warm and comfortable buildings.

27. He asked whether our national defenses should be increased.

28. A sudden and violent wind blew their tent so far away that they never found it again then torrents of rain beat down on the unprotected group.

29. The membership of the Board of Education was made up as follows laborers 2 lawyers 2 business men 3 doctors 2.

30. A pronoun is a word used instead of a noun as *I he she you.*

31. The word *but* may be used in four ways as a preposition as a conjunction as an adverb as a pronoun.

32. Now you should first know that the cow was and continues to be a tiller of the soil in Southern China also she was and continues to be a member of the farmers family.

33. Cereals contain much starch which is a muscle builder.

34. If other mens words may be doubted because of the suspicion of partisanship his may not be for he has always shown himself to be an apostle of truth as he sees it.

35. The insertion of a comma in a tariff bill about fifty years ago cost the United States government $2000000. The copying clerk by carelessly writing *fruit, plants* instead of *fruit-plants* placed oranges bananas lemons and grapes on the free list until Congress amended the law.

Practice 8

Give the rule for every punctuation mark on pages 64, 65, 131, 294, 295, and 348.

Mastery Test—Punctuation

Copy the following sentences, punctuate them, and insert needed apostrophes. Overpunctuation is just as bad as underpunctuation. Therefore if you either omit a needed mark or insert a mark that is not needed, the sentence is wrong. Do not divide one good sentence into two sentences.

1. The members are England France Germany and Italy.

2. The task of framing the Constitution was performed by fifty-five of the best men that the states could send to the convention.

3. Cuba which was thought to be a part of Asia was discovered by Columbus.

4. Have you read about Marie Fish the young biologist who hatched the eels eggs?

5. The boy who discussed the tariff quoted Herbert Hoover who is an authority on the subject.

6. Next year however we shall make another attempt said Fred.

7. If you and Janet can come to see us this summer for we are always delighted to have you.

8. He was respectful not servile to superiors and affable not improperly familiar with equals.

9. These are his exact words I rise Mr President to ask for information.

10. An adverb is a word used to modify a verb an adjective or another adverb as *rapidly often completely* and *altogether*.

11. War means murder and destruction peace life and plenty

12. The food supply had to be organized, and back of the various centers of organization stood the whole city glad to do whatever it was asked to do

13. Flies, mosquitoes, black flies, and punkies all made life miserable for us

14. We find the heart of the address in this sentence: Our purpose is to build in this nation a human society, not an economic system

15. By the way, Tom, did you ever get that dictionary you were saving your money for, I asked.

16. Bernt Balchen picked in 1925 for the Antarctic expedition was a good flyer and an excellent mechanic, as well a rare combination

17. Strange to say, I found good air pilots hard to get

18. I was very glad to hear that you are coming to visit me soon.

19. Hundreds of thousands of miles of rail must yet be laid, millions of miles of hard-surfaced roads will yet be needed.

20. Captains Ellis and Garey say, A mans training and courage, his clear eye and steady nerve his souls blood and iron constitute a better defense than steel and iron

21. James Fitzsimmons, the veteran turfman once said to me, "There are about $500,000 worth of horses in my barn right now."

22. This is a trick he learned from William A Muldoon who used to be able to run as fast backward as the average man can run forward

23. Man is a strange mixture of good and evil even the worst criminal has admirable qualities

24. All his life he had known activity, people, something going on here there was nothing to do but to eat, drink, and loaf.

25. It made him dizzy looking from the one beautiful woman to the other but his glances finally came to rest on Kitty's face

CHAPTER XX

THE RIGHT WORD

Why Increase One's Word Store?

A store of words gives one power to think, to observe and remember, to express ideas and feelings, to understand oral instructions, and to get thought from the printed page. Dr. Frank Crane says, "We think in words when we think clearly. For when our thoughts cannot be expressed, they are quite vague and influence us not much." About observation and memory Walter Lippmann says, "Experience which cannot be described and communicated in words cannot long be vividly remembered, for words, more than any other medium, prolong experience in consciousness. At last, because experience can't be described and can't be remembered, it ceases to be noticed."

Ability to read may at times keep one out of the police court or save his life. An Associated Press Dispatch tells of a tourist in Oregon who quaffed heartily from a roadside spring over which was a large sign, "This water is contaminated." When a highway engineer, driving by, stopped to call the tourist's attention to the sign, he was met by the question, "What kind of mineral water is this? I never heard of it before."

Words are not only useful but also beautiful. Lafcadio Hearn tells us that words have "colors, forms, and characters; they have moods, humors, eccentricities; they have tints, tones, personalities." Anna Hempstead Branch says,

"God wove a web of loveliness
  Of clouds and stars and birds,
But made not anything at all
  So beautiful as words."

Size of Vocabulary

The English language includes approximately 600,000 words. About half are obsolete or technical. Three statisticians who

computed Shakespeare's vocabulary arrived at the figures 15,000, 21,000, and 24,000. Two computations of Milton's vocabulary placed it at 10,000 and 13,000 words. The writing vocabulary of the average adult is 3500 words; of the exceptional man or woman, 6000; of the average eighth-grade pupil, 2100. Terman gives the following as standard reading vocabularies: 12 years, 7200 words; 14 years, 9000; average adult, 11,700; superior adult, 13,500.

Vocabulary Test—Magazine

The following forty words occur on page 467, Volume XXXVII, of the *World's Work*. Define the words you know.

nationalism	culminate	tranquil	amassed
radical	fundamental	politico-social	supernational
flexible	impotence	particularisms	imperial
rigid	fratricidal	culture	universal
centralized	reversion	aspiration	ultimate
suppleness	unprecedented	dissolution	supremacy
analysis	self-sufficiency	mutually	bureaucracy
entities	transition	rancor	indispensable
protracted	temporary	keystone	self-consciousness
reconstruction	cleavage	patrimony	inchoate

Vocabulary Test—Novel

In each sentence look at the italicized word. Then find in the next line a word or expression which means the same or almost the same as the italicized word. On a sheet of paper write this word or expression and the number of the sentence. (All the words are taken from Edna Ferber's *So Big*, which won the Pulitzer prize as the best novel of its year. Your score will indicate how well you can understand a novel written for grown-ups.)

1. It is written in a *pungent* style.
   glittering, uneven, high-sounding, stinging, puny
2. He presented the *salient* facts.
   thought-provoking, conspicuous, proved, desired, disputed
3. They ate *succulent* sea-viands.
   appetizing, nourishing, healthful, seasonable, juicy
4. On the wall were *stark* crayons of ancients.
   old-fashioned, rigid, cheap, artistic, carefully drawn

5. The *nocturnal* noises frightened him.
uncanny, unexplainable, night, street, morning
6. This influenced her habit of *matutinal* bathing.
morning, salt-water, afternoon, moonlight, cold-water
7. She beheld a *gnome* in the doorway.
giant, ruffian, dwarf, ghost, shadow
8. He shook his *grizzled* head.
bald, tousled, shaggy, gray, massive
9. They had sprung from *phlegmatic* people.
thrifty, care-free, docile, sluggish, lively
10. She was a *volatile* person.
uncouth, romantic, lively, stupid, stolid
11. The trip was born of a wave of *nostalgia* for the dirt and crowds of Chicago.
disgust, homesickness, nausea, hatred, restlessness
12. This *farinaceous* fruit has a fascination for children.
mealy, luscious, juicy, ripe, sour
13. She *flouted* him in sight of the congregation.
greeted, flaunted, mocked, welcomed, criticized
14. A *malevolent* force seemed to draw insects to his fields.
natural, spiteful, supernatural, weird, unseen
15. She scorned the *ubiquitous* pork.
salt, omnipresent, fatty, undercooked, nutritious
16. She had two juicy *pippins*.
pears, peaches, oranges, apples, plums
17. He spoke in a *falsetto* voice.
low-pitched, harsh, drawling, resonant, artificial
18. Broad backs shut off *ingress*.
view, air, communication, entrance, exit
19. She was a *buxom* girl.
talkative, romantic, plump, graceful, fun-loving
20. She *teetered* perilously on the box.
seesawed, danced, jumped, stepped, sat
21. I saw a *complaisant* Turkish slave girl.
pleasing, obliging, attractive, leisure-loving, dark-complexioned
22. He saw the young *blades* of the village.
athletes, business men, students, reckless fellows, loafers
23. Dirk returned the auctioneer's *smirk*.
witticism, abuse, gesture, dislike, simper
24. He spoke with *infinite* reverence.
excessive, limited, deep, boundless, sincere
25. His fair head made a vivid *foil*.
picture, contrast, foreground, point, background

26. It looked *infinitesimal* in his paw.
grotesque, uncomfortable, calm, unmeasurably small, frightened
27. She laughed *hysterically.*
wildly, joyously, girlishly, convulsively, unrestrainedly
28. He bit *ruminantly* into the cake.
thoughtlessly, meditatively, expectantly, gayly, laughingly
29. Roelf broke away from the *uncouth* speech of the countryside.
boorish, cultured, ungrammatical, incoherent, vague
30. The boy worshipped her *inarticulately.*
at a distance, reverently, whole-heartedly, devoutly, dumbly
31. The *cadence* of a spoken line brought a look to his face.
pictures, sound, rhythm, beautiful diction, emotion
32. They dropped to sleep immediately, *surfeited.*
happy, overfed, sick at heart, depressed, tired of life
33. The figures marched *tractably* under her pencil.
docilely, joyfully, artistically, swiftly, thoughtfully
34. The air came from the *teeming* prairie.
broad, wagon-covered, inspiring, prolific, level
35. She was drawn *inexorably* into something terrible.
relentlessly, gradually, powerfully, speedily, hesitatingly
36. She was *voluble.*
modest, talented, glib, elated, gay
37. She *elucidated* her philosophy of life.
proved, made clear, believed, made interesting, misrepresented
38. It was a community of *squat* houses.
modern, ivy-covered, dumpy, dilapidated, unpainted
39. She tried with *futile* fingers to prevent the step.
ghostly, skillful, ineffectual, untrained, deft
40. The schoolhouse stove was a *fractious* toy.
fascinating, unruly, oversize, useful, breakable
41. He was *morose.*
slow, conservative, ill-humored, tired, eccentric
42. She beat her knee with an *impotent* fist.
powerless, powerful, brutal, firm, tense
43. It was hot with the *humid* heat of the district.
unbearable, withering, intense, moist, suffocating
44. Pervus was *contrite.*
abject, repentant, contrary, courteous, conspicuous
45. In his plight she found a *grisly* satisfaction.
unbelievable, untimely, grayish, ghastly, peculiar
46. He had developed an *aquiline* nose.
Roman, stubby, curving, sharp, button
47. Pervus was *impecunious.*
indolent, poor, stingy, peculiar, improvident

48. She dyed it a *sedate* brown.
chocolate, dirty, stylish, staid, sensible
49. She had sunk into *apathy* years before.
despair, oblivion, indifference, poverty, stupidity
50. She shook his *impassive* shoulders.
massive, insensible, broad, powerful, inefficient
51. He was a *dour* dominie.
efficient, haughty, cultured, trustworthy, inflexible
52. Bewilderment shadowed her *placid* face.
ghastly, wan, oval, pleasant, calm
53. She eyed the team with the *avid* gossip's gaze.
curious, sly, troublesome, eager, malicious
54. They ate *coleslaw*.
bean salad, onions, cabbage salad, cauliflower, celery salad
55. She was a *dowdy* farm woman.
prosperous, untidy, unhappy, domineering, docile
56. She backed her team *dexterously*.
quickly, carelessly, cautiously, to the right, skillfully
57. He added his *raucous* voice to the din.
nasal, musical, harsh, breathy, monotonous
58. They heard the din of an *inchoate* city.
foreign, distant, cosmopolitan, incomplete, noisy
59. Down the street came *swarthy* men.
serious, dark-hued, sweaty, silent, stately
60. They had *stolid* faces.
red, sunburned, sullen, pallid, dull
61. It was a fine face with *somber* eyes.
melancholy, soulful, wistful, searching, expressionless
62. In the rear was a *conservatory*.
parlor, greenhouse, garden, pergola, porch
63. She drove a *spanking* team.
well-groomed, well-matched, lively, treacherous, slow
64. She was a *fastidious* woman.
overnice, fashionable, furious, resourceful, efficient
65. He surveyed the *jaded* horses.
tired, young, vivacious, gray, farm
66. He had some kind of plan in mind, but it was still *nebulous*.
cultivated, negative, fleeting, desirable, hazy
67. He *glowered* at modern machinery.
was amazed, looked, scowled, wondered, railed
68. The worm streaked the ground with *sinuous* trace.
graceful, revolting, beautiful, terrible, winding
69. They said Political Economy *sonorously*.
monotonously, resonantly, gruffly, hoarsely, forcefully

70. Her notes were *copious*.
perfect, accurate, abundant, careless, concise
71. She told him this *ingenuously*.
frankly, quietly, confidentially, frequently, timidly
72. She stood a moment *irresolutely*.
thoughtlessly, waveringly, silently, longingly, bravely
73. They were *desiccated* women.
timid, dried-up, desperate, domestic, domineering
74. She had a *caustic* wit.
sprightly, harmful, cutting, insulting, dangerous
75. The other girls looked *blowzy*.
well-groomed, frightened, dejected, ruddy-faced, beautiful
76. "*Baroque*" describes the Beachside Hotel.
grotesque, ornate, majestic, mammoth, Gothic
77. There were *tepees* where the fort now is.
swamps, tea rooms, wigwams, mounds, shacks.
78. He is *reticent*.
gay, graceful, uncommunicative, restless, respected
79. The estate has *bosky* paths.
bushy, swampy, winding, rocky, steep
80. He was seated in the *parquet*.
parlor, orchestra, small park, gallery, foyer
81. He folded them *deftly*.
seriously, angrily, dexterously, clumsily, silently
82. He passed the *smug* suburban neatness of Wilmette.
pleasant, quiet, attractive, prim, pretentious
83. She wore *diaphanous* stuff.
gaudy, heavy, imported, shoddy, transparent
84. Dirk was *loquacious*.
silent, grim, light-hearted, liberty-loving, talkative
85. Here was a spotless *brougham*.
limousine, closed carriage, open carriage, sedan, cart
86. Its cushions were *immaculate*.
spotless, velvety, soft, removable, cumbersome
87. They met *furtively*.
frequently, by appointment, openly, by accident, stealthily
88. It made you feel *arid*.
queer, irritated, eager, dry, unresponsive
89. The words fell *nonchalantly* from their lips.
forcefully, indifferently, quickly, fluently, irresponsibly
90. The mail lay on a little *console*.
desk, chair, shelf, window, table
91. Dante's *saturnine* features sneered down on you.
gloomy, satanic, bold, drawn, ghastly

92. He ate *exotic* food for dinner.
tainted, uncooked, foreign, indigestible, unpalatable
93. Her life was *prolific.*
full, pleasant, fruitful, dull, uneventful
94. There was about her a *paradoxical* wholesomeness
self-confident, attractive, childish, self-contradictory, whole-hearted
95. His style is *laconic.*
flamboyant, concise, elevated, commonplace, precise
96. She waved away *carping* criticism.
helpful, faultfinding, constructive, unsolicited, petty
97. The Negro population stretched its great limbs *ominously.*
lazily, menacingly, carelessly, powerfully, boastfully
98. All were *uninhibited.*
fearless, unambitious, unrestrained, unnerved, unconcerned
99. They *interlarded* their remarks with "My deah."
prefaced, concluded, mixed, emphasized, weakened
100. The other received this with *incredulity.*
surprise, delight, unbelief, reluctance, eagerness

Vocabulary Test—Newspaper

For a week a class in the Girls' Commercial High School of Brooklyn listed the interesting words they found in the *New York Times* and the *New York World.* Here are twenty-five of the words. Define and use in a sentence every word you know.

archæologist	elucidation	plenipotentiary	subpœna
bureaucracy	epitome	predatory	sartorial
cupidity	façade	panacea	stabilize
chameleon	larceny	picaresque	sabotage
category	primate	psychopathic	tangent
defunct			

Vocabulary Notebook

Professor Palmer says, "Let any one who wants to see himself grow resolve to adopt two new words each week." One of the best methods of increasing your vocabulary is by mastering the words you meet in your reading. Your notebook should have a part of the sentence in which the author uses the word, the definition of the word, and its derivation, if this means anything to you:

He was accompanied by a superannuated pointer—(*super annus*) disqualified by age

By learning both the meaning and the use of a word and then using it in speech and writing, you add it to your reading, writing, and speaking vocabulary. Professor Palmer says on this point, "I know that when we use a word for the first time, we are startled as if a firecracker went off in our neighborhood. We look about hastily to see if any one has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto."

The Dictionary

The dictionary habit is a firm foundation for steady improvement in English both in school and out of school. In the use of the dictionary you will save time by going slow.

Suppose that for the first time you meet in your reading either *caprice* or *capricious*. The definition of *caprice* in Webster's *New International Dictionary* is *an abrupt change in feeling, opinion, or action, proceeding from whim or fancy.* If after reading this definition you toss the dictionary aside, you will doubtless promptly forget *caprice.* Instead, notice the pronunciation, synonyms, and derivation. Read, under derivation, *perhaps originally a fantastical goat leap, from Latin* caper; see in imagination an Alpine goat leaping from crag to crag for no particular reason; and you can't forget the word *caprice.*

Notice that *dilapidated* is derived from *dis* (apart) and *lapis* (stone), and picture a stone house tumbled to the ground.

Observe that *trivial* comes from *trivium* (a place where three roads meet), and then imagine the gossipers talking idly at the street corner.

How does it happen that *fiasco,* which means in Italian *bottle,* commonly means in English *complete failure?* The explanation is curious. In Venice, noted for its beautiful glass, the workman who spoiled a fine piece made a bottle out of it. Thus *fiasco* came to mean *failure.*

When you look up *tribulation,* you will find *tribulum* (a thrashing

sledge). Picture a person in tribulation as one who is thrashed like grain.

Picture *pioneers* as soldiers who cleared the way for the army by cutting down trees and building roads and bridges.

Turn to *pocket handkerchief*, and notice that *kerchief* from the French *couvrir chef* means *head covering*, that *hand* was added to show that this head covering was carried in the hand, that *pocket* makes clear that it is placed in the pocket, and that now this kerchief carried in the hand or in the pocket isn't a head covering at all.

Every election some regular party man calls an independent voter a *mugwump*. The word is a corruption of *mugquomp*, which in the language of the Algonquin Indians means *chief* or *great man*. It was first applied to an independent voter in 1884 when Carl Schurz and others bolted the Republican ticket headed by James G. Blaine.

Other Books about Words

Greenough and Kittredge's *Words and Their Ways in English*, McKnight's *English Words and Their Background*, and Trench's *On the Study of Words* are entertaining and scholarly books on words. Fernald's *English Synonyms, Antonyms, and Prepositions*, Allen's *Synonyms and Antonyms*, Soule's *Dictionary of English Synonyms*, Crabb's *English Synonyms*, Krapp's *A Comprehensive Guide to Good English*, Fowler's *Modern English Usage*, and Hall's *English Usage* are valuable reference books. When you are writing a letter or theme, you need a dictionary—*The Winston Simplified Dictionary, Advanced Edition*, Webster's *Secondary School Dictionary*, *The High School Standard Dictionary*, or *The Concise Oxford Dictionary*, for example—and also Roget's *Thesaurus of English Words and Phrases*, a storehouse of words and phrases so arranged that you can quickly find the word you are looking for or need.

Practice 1

What of interest is there in the history of these words? Does the history help you to understand the word or to remember it? How?

assail	Philadelphia	meander	pedagogue
insult	composition	pagan	dactyl

white feather	nasturtium	saturnine	curfew
posthaste	barbarian	martial	ostracize
tantalize	alphabet	guillotine	candidate
jovial	biscuit	gerrymander	disastrous
atlas	trite	jeremiad	hippopotamus
phaeton	sardonic	boycott	babble
cereal	parasite	lynch	Machiavellian

Changes in Meaning

Words are much like people. They degenerate when they have bad associates. *Soon, by and by, presently,* and *directly* originally meant *instantly* but have changed because people have always liked to put off. *Villain* meant originally a *farm laborer.* Soon it meant *one who is lacking in the courtesy of a gentleman,* hence *a low fellow.* Another short step gave the present meaning and use of the word to characterize any one thoroughly dishonest and dishonorable. A few words have risen in the social scale. *Marshal* meant originally horse-boy but now in France means the highest military officer.

Practice 2

Find out how five of the following have changed in meaning:

knave	sly	erring	worthy
fellow	crafty	rash	nice
cheater	counterfeit	respectable	naughty
cunning	vice	extravagant	

Practice 3

What are five new English words recently added to the language? What do they mean? What do they indicate about modern life?

Effective Words

Effective words are appropriate for the topic discussed and for the audience. As a rule, direct, simple, brief, vigorous, lucid wording is more effective than a lofty, far-fetched, roundabout expression of ideas. Homely words like *stark, bleak, sheer, roar,*

prig, wheedle, boor, dolt, haggle, task, hobnob, job, glum, and *hodge-podge* are more expressive than lengthy and pretentious ones.

Practice 4

In each group do you consider *a* or *b* more effective? Why?

1

a. The play has not wit enough to keep it sweet.—Johnson
b. The play has not vitality enough to preserve it from putrefaction.
—Johnson

2

a. And sitting on the grass partook
The fragrant beverage drawn from China's herb.—Wordsworth
b. And sitting on the grass had tea.—Tennyson

3

a. I—ah—regret the malaise of transportation which has detained me.—James
b. I regret that my cab was slow.

4

a. He died poor.
b. He expired in indigent circumstances.

Exact, precise, concrete, specific words are more effective than vague, general, abstract ones. Hence, as a rule, it is wise to avoid such vaguely used adjectives as *fine, horrid, fierce, awful, nice, grand, lovely, cute, gorgeous, splendid, stunning, elegant.*

Specific, the opposite of general, means *definite* or *particular.* *Concrete,* the opposite of *abstract,* means *perceptible by the senses* and refers to things as opposed to qualities, states, or actions. *Self-reliance, honesty,* and *manliness* are specific but not concrete. *Clothing, bird, animal,* and *machine* are concrete but not specific. *Slate-colored, broad-brimmed straw hat with a feather of brickish red; male American robin with his black head and bright reddish brown breast; my tame but timid gray squirrel with his brownish coat and broad, bushy tail; a dilapidated, ten-year-old, open, T-model Ford* are specific and concrete. Notice that there are various degrees of particularization or specification:

living thing; animal; biped; bird; robin; American robin; male American robin;
machine; automobile; Ford; T-model Ford; open, T-model Ford; ten-year-old, open, T-model Ford; dilapidated, ten-year-old, open, T-model Ford.

Hence *more specific* is often a more accurate characterization of a word than *specific*.

Practice 5

1. Wrive five specific words that are abstract.
2. Write five general words that are concrete.
3. Write ten expressions that are both specific and concrete and then ten concrete expressions that are more specific than the ones just written.

Examples of general and more specific expressions:

(General) Scrooge was miserly.
(More specific) Oh! but he was a tightfisted hand at the grindstone, Scrooge—a squeezing, crunching, grasping, scraping, clutching, covetous old man.—Dickens
(General) The first baseman stopped a bad throw and put the batter out.
(More specific) In the sixth inning young Mr. Gilbert skidded gaily back of third base, careened over on his nose, broke down Hogan's savage grounder, picked himself up in great haste, and nabbed J. Francis at first by a lumbering step.
(General) The sun is hot in the desert.
(More specific) In the desert the sun's rays beat down unmercifully, scorching and blistering the skin, parching the throat, and numbing the brain.

Practice 6

Pick out words that paint pictures or appeal to the senses:

1. London is a great, grayly-overcast, smoke-stained house-wilderness.
2. She is a superb creature, with eyes that flash and smoulder under heaps of tangled black hair.
3. By stiff hat we mean the tall, stiff chimney pot, otherwise known as the plug hat or the stovepipe or the topper.
4. He sported a wide, ferocious, straggling mustache and long eyebrows, under which gleamed little fierce eyes.
5. He was an ill-favored, undersized, gruff sailor of fifty, coarsely hairy, short-legged, long-armed, resembling an elderly ape.—Conrad

6. He had the look of a dog with a bottle at its tail and wore a coat every rag of which was bidding good-day to the rest.

7. The high-pitched, nasal voice of the round-eyed, button-nosed, pink-and-white typist is heard above the shrill ringing of the telephone, the pounding and stamping of envelopes, and the clicking of racing typewriters.

8. Like a flash Wallace wheeled and dropped into the river.

9. Without a word Thorpe reached forward, seized the astonished servant by the collar, yanked him bodily outside the door, stepped inside, and strode across the hall.

10. He is a great, fat, good-natured, kind-hearted, chicken-livered slave, with no more pride than a tramp, no more sand than a rabbit, and no more moral sense than a wax figure.

11. It fell with an oozy, slushy sound on the grass and made a muddy kennel of every furrow.

12. J. Francis Hogan sped down to first base with all the speed of a stoutish gentleman running up hill with a load of potatoes on his back.

Practice 7

Bring to class a short story, a newspaper story, an editorial, or a magazine article with fifteen picture-making words checked.

Practice 8

In the following sentences substitute more specific or precise words for the general or vague expressions. If necessary, use two or more sentences for the concrete details.

1. They bought a splendid car with a wonderful engine.
2. Theodore Roosevelt was a fine man.
3. The weather during August was fierce.
4. He is the ugliest man I ever saw.
5. The gymnasium is poorly lighted and equipped.
6. It was a fine debate.
7. His speech was poor.
8. His ideas were good, but his delivery was awful.
9. The composition is fairly good.
10. The room is most attractive.
11. On the boat we met an especially nice girl and had a grand time.
12. She sang the solo very well.
13. The refreshments were fine.
14. Isn't her dress stunning?
15. We had a nice ride, a great swim, a swell lunch, and a lovely walk along the beach.

Practice 9

Copy eight good sentences from a letter, an advertisement, an essay, a novel, or a biography. Underline the effective words.

Practice 10

Substitute simple, vigorous expressions for these hackneyed or roundabout phrases.

1. Social function. 2. In reply to same. 3. Anticipating the favor of a personal interview, I am. 4. Hoping to see you soon, I remain. 5. Permit me to suggest. 6. In reply to your advertisement in the *New York World*, I beg leave to apply for the position. 7. Favor us with a selection. 8. Do justice to a dinner. 9. Applauded to the echo. 10. Downy couch. 11. Sumptuous repast. 12. Black as a crow. 13. People with whom he comes in contact. 14. As luck would have it. 15. Sharp as a razor. 16. It becomes my painful duty. 17. A pleasant time was had by all. 18. Did the light fantastic. 19. He responded in a few well-chosen words. 20. I'm too full for utterance. 21. I have already taken up too much of your valuable time. 22. The hour is growing late. 23. Squad of pigskin chasers.

Word Building

As almost half the words in the dictionary are Latin derivatives, every one should know at least the common Latin prefixes and stems.

Latin Prefixes

a, ab, from
ad, to, toward
ante, before
bi, two
circum, around
contra, against
cum, com, col, cor, con, co, together, with
de, from, down
di, dis, apart, from, not
e, ex, out, out of, from
extra, beyond
in, in, into, not
inter, between
non, not
ob, against, in front of
per, through, thoroughly
post, after
prae, before
pro, for, forward
re, back, again
se, apart
semi, half
sub, under
super, above
trans, across, beyond

Some of the prefixes are not readily detected because of consonant changes. *Ad* becomes *a* (*agree*), *ac* (*accede*), *af* (*affix*), *ag* (*aggrieve*), *al* (*ally*), *an* (*annex*), *ap* (*append*), *ar* (*arrive*), *as* (*assent*).

Common Latin Verb Roots

VERB ROOT	MEANING	EXAMPLE	DEFINITION
ago, actum	do, act, drive	counteract	act against
audio, auditum	hear	auditor	one who hears
capio, captum	take, seize, hold	captive	one taken
cedo, cessum	go, yield	precede	go before
credo, creditum	believe	credible	believable
curro, cursum	run	incur	run into
do, datum	give	data	facts given
dico, dictum	say	predict	say before
duco, ductum	lead, draw	induce	draw in
facio, factum	make, do	proficient	making forward
fero, latum	bear, carry, bring	differ	bear apart
flecto, flexum	bend	flexible	bending
fluo, fluxum	flow	fluent	flowing
frango, fractum	break	fracture	a break
gradior, gressus	go, walk, step	progress	go forward
jacio, jectum	throw, cast	eject	cast out
jungo, junctum	join	junction	a joining
lego, lectum	gather, read, choose	legible	readable
loquor, locutus	speak	elocution	a speaking out
mitto, missum	send, cast	remit	send back
pello, pulsum	drive, urge	expel	drive out
pendeo, pensum	hang, pay	suspend	hang under
pono, positum	place, put	postpone	place after
porto, portatum	carry, bear	import	carry into
rumpo, ruptum	break	rupture	a break
scribo, scriptum	write	scribe	a writer
seco, sectum	cut	section	a cutting
sedeo, sessum	sit, settle	session	a sitting
sequor, secutus	follow	execute	follow out
sto, statum	stand	distant	standing apart
tango, tactum	touch	contagion	touching together
traho, tractum	draw	attract	draw to
venio, ventum	come	convene	come together
verto, versum	turn	avert	turn aside
video, visum	see	vision	sight
voco, vocatum	call	vocation	calling

Practice 11

Show from the derivation how each word has acquired its present meaning:

1. Agile, action, counteract.
2. Audit, audible, audience.
3. Capture, conception, incipient, anticipate.

4. Cede, antecedent, precede, concede, recede, accessible, excess, recess, intercession.
5. Creed, credit, credulous.
6. Current, recur, incursion, cursory.
7. Addition, extradition, dative.
8. Dictum, diction, dictator, dictatorial.
9. Seduce, reducible, introduce.
10. Faculty, factotum.
11. Suffer, transfer, pestiferous, relative.
12. Deflect, circumflex, inflection.
13. Affluent, effluence, influence, superfluous, flux.
14. Fragile, fragment, fraction, infringe.
15. Digress, transgress, aggression, congress, retrograde, gradual.
16. Subject, object, interjection, dejected.
17. Adjunct, conjunction, subjunctive, juncture.
18. Elect, predilection, lecture, eligible.
19. Colloquial, soliloquy, ventriloquist.
20. Transmission, submit, permit.
21. Propel, repel, repulse, compulsory.
22. Pendulum, expend, impend, propensity.
23. Exponent, opponent, punctuation, exposition, interposition.
24. Portfolio, portmanteau, insupportable, deportment.
25. Bankrupt, interruption, eruption, disruption.
26. Circumscribe, superscribe, transcribe, scripture.
27. Sect, intersect, dissect, sector.
28. Sedentary, sedate, sediment, supersede, sedulous, preside, subside.
29. Persecute, consecutive, consequence, sequel.
30. Contrast, statue, stature, armistice, obstacle.
31. Tangible, contiguous, contingent, tangent.
32. Distract, extract, protract, retract, tract.
33. Convenient, intervene, revenue.
34. Advertise, controvert, convert.
35. Evident, provident, vista.
36. Convocation, advocate, revocation, vocabulary.

Latin Nouns and Adjectives

annus, year
caput, capitis, head
centum, hundred
civis, citizen
cor, cordis, heart
corpus, corporis, body
dignus, worthy
duo, two
finis, end, limit
gratus, pleasing, thankful
lex, legis, law
lingua, tongue
littera, letter
magnus, major, maximus, great, greater, greatest
manus, hand
mors, mortis, death
nomen, nominis, name
opus, operis, work
pars, partis, part
pes, pedis, foot
similis, like
terra, earth
via, way

Common Greek Prefixes and Roots

anti, against
astron, star
autos, oneself
chronos, time
graphein, write
hyper, over, exceedingly
kratos, rule, government
logos, speech, reason, word, account
metron, measure
monos, sole, alone
onoma, name
pan, all, whole
pathos, suffering
philos, friend, lover
syn (becomes *syl*, *sym*, or *sy*), with

Practice 12

Make a list of English words derived from the twenty-three Latin nouns and adjectives and from the Greek prefixes and roots. Know the meaning of the words listed.

Other Sources of Words

Although more English words are derived from Greek than from Anglo-Saxon, most of our common everyday words like *he*, *do*, *grow*, *sing*, and *work* are Anglo-Saxon.

Practice 13

From what language are the words in each group derived? Add to as many of the lists as you can. Do the words in each group show anything about the people who use the language? If so, what?

a. Garage, chauffeur, matinee, brunette, bivouac, trousseau, debutante, foyer.

b. Canto, gondola, soprano, alto, piano, opera, regatta, lava, andante, sonnet, stanza, macaroni, spaghetti.

c. Amen, cherub, Sabbath, jubilee, manna.

d. Coffee, alcohol, algebra, chemistry, cotton, zero, cipher, mattress, assassin.

e. Potato, tobacco, tomahawk, wigwam, tomato, moccasin, maize, canoe, papoose, opossum, squaw.

f. Cigar, mosquito, mulatto, cargo, armada, desperado, buffalo, mustang, vanilla.

g. Schooner, sloop, yacht, boom, bowsprit, skates, ballast, skipper.

Test—Writing Vocabulary

By using the words in sentences which show clearly their meaning, prove that twenty of the following words are in your writing vocabulary. Underline in each sentence the word whose use you are illustrating. No credit will be given for any sentence whose context does not clearly set forth the meaning of the word.

Examples:

(Wrong) His *ignominy* was great.
(Right) The *ignominy* suffered by the deposed official was overwhelming.
(Right) One who has a garden of *perennials* doesn't need to plant flower seeds each spring.

literal	prologue	autocrat	alliteration
nominal	epilogue	autobiography	gratuitous
subterranean	genealogy	automaton	astronomy
pandemonium	ornithology	autonomy	astrology
biennial	tautology	hypercritical	aster
magnanimous	antipathy	hyperbole	authentic
simulate	apathy	monotone	graphic
anachronism	philanthropy	annuity	psychology
synchronize	philosophy	centipede	hexameter
eulogy	panacea	superannuated	perimeter

Practice 14

When you have used a word three times, it is yours. Hand to your teacher a list of new words that you have added to your vocabulary by using them three times during the term. If your list now is short, get ready to hand in a longer list at the end of the term.

Idioms

An idiom, an expression peculiar to a language, either violates the laws of grammar or has a meaning as a whole entirely different from that obtained by putting together the meanings of its parts. The idiom "How do you do?" for example, doesn't mean exactly what the words say.

Idioms are important because they are the very life of the language. A free use of these homely, terse, vigorous expressions peculiar to the language makes one's English more natural, in-

dividual, forceful, sparkling, imaginative, effective. Examples of everyday idioms are *to make good, to fall in love, in the long run, to call in question, to laugh in one's sleeve, to run for office, a red-letter day, had better, side by side,* and *yours truly* (at the close of a letter).

Test—Idioms

Show your familiarity with these idioms by supplying the missing word in each. On your answer paper write the number and the word.

1. To rob Peter to pay Paul
2. He needs a long spoon who sups with the Crane
3. Neither rhyme nor Rythm
4. To go at it hammer and .....
5. As mad as a March hare
6. To serve God and Man
7. To make brick without clay
8. To smite hip and .....
9. To sow the wind and reap the dust
10. To cut off one's nose to spite one's face
11. To cut one's coat according to one's sine
12. Devil take the hindmost
13. Out of the frying pan into the fire
14. To live from hand to Mouth
15. To have a finger in the Pie
16. To be neither fish, flesh, nor good red herring
17. The burnt child dreads the fire
18. Let not the pot call the kettle black
19. Enough is as good as a .....
20. Between you and me and the gate post
21. To laugh on the wrong side of the face
22. A skeleton in the dark
23. Fine feathers make fine Birds
24. To break a butterfly on the .....
25. All his geese are wicked
26. All cats are gray in the twilight
27. To kick over the bucket
28. To put one's shoulder to the wheel
29. Love me, love my dog
30. To let sleeping dogs lie
31. Care killed the cat
32. To put the cart before the horse

33. As dull as .....
34. Out of sight, out of mind.....
35. To take the wind out of one's Sails.
36. To see how the cat meows
37. To rest on one's oars.
38. Lock, stock, and barrel.
39. You cannot make a silk purse out of a sow's ear.
40. The game is not worth the playing
41. Tarred with the same .....
42. To take the bull by the horns.
43. The law of the Medes and the Persians
44. The milk of human Kindness
45. To screw your courage to the sticking point.
46. To out-Herod .....
47. To blow hot and cold.....
48. To look a gift horse in the mouth.
49. To add insult to injury.
50. To look for a needle in a haystack -

What Is Good Use?

In speech and writing avoid any use of a word that is not sanctioned by the practice of a large body of educated and intelligent people. A dictionary is not a language lawmaker but a record of the practice in speech and writing of intelligent people of the present. Dr. Thomas A. Knott, general editor of Webster's dictionaries, says, "These well-edited dictionaries do not pose as arbiters or dictators of usage, but as records of the best available information about usage."

A New (or Oxford) *English Dictionary* is the best authority on good use, because its editors have investigated the use by many writers of every word in the language. This dictionary, which was completed in 1928 after seventy years of labor, cost about $1,500,000. In addition to 500,000 definitions, it contains 1,827,306 quotations showing how words are used.

Usage, Not Logic

Good use is not determined by logic. For example, "Many a man have crossed this bridge" is logically correct, for *many a man* means more than one. Usage, however, has established the

expression, "Many a man has crossed this bridge." In the same way, although "I don't think I shall go" is illogical because the negative is attached to the wrong verb, general usage has made the expression good idiomatic English. On the other hand, *in back of* is patterned after *in front of*, but is not in good use.

Levels of Usage

Many people think that an expression must be either right or wrong. On the contrary, some expressions are both good and bad English. For example, *lots of people* is not good usage in a formal essay but is acceptable in informal conversation. The expression is colloquial. Baldwin defines colloquial as "used by good writers or speakers in conversation, but not in public address or writing." Literary English is used in novels, short stories, histories, biographies, magazine articles, and formal letters, essays, and public speeches. Colloquial English is used in conversation and informal letters and essays. A vulgarism is an expression used only by people without culture or education. *Had ought, ain't, hain't, invite* (as a noun), *kinder* (kind of), *quite some, fix up* (dress elegantly), *busted,* and *critter* are vulgarisms. *Fix* (repair), *back of* (behind), *phone, photo, folks, make* (earn, gain), *mighty* (very), *quite a good deal, anyhow, quite a little,* and *lovely* (*dinner*) are recognized colloquialisms.

Slang

Slang is the language of a childish or lazy man inasmuch as a few expressions, such as *stand in, get by, swell, attaboy! peachy, apple sauce, spill the beans, cut it out,* and *get his goat,* answer for every occasion. The person who uses slang freely needs few words and hence stunts his vocabulary. Greenough and Kittredge say, "The unchecked and habitual use of slang (even polite slang) is deleterious to the mind."

A few slang words like *mob* establish themselves as literary English. *Up to you, put across,* and *stand for* are at present useful slang expressions which may earn a permanent place in the language. Most slang words, however, spring up, flourish for a season, and are straightway forgotten. *Skidoo* and *twenty-*

three, two of the most popular slang words ever used, are now venerable antiques. *Wallflower, heartbreaker, merry ha-ha, sparking, cutie, the goods, spoofing, sponge, the cheese, poor simp, tight-wad*, and *bully!* had their day and then gave way to *apple sauce, flat tire, sheik, raspberries, cake-eater, lounge lizard, flapper, attaboy! cat's meow, ankle along*, and *cheap skate*. And some of the last group have already given way to newer inventions. The point is that the person whose language is slang needs to acquire a new vocabulary about as often as he buys a new hat.

A good rule is, Never use slang unconsciously. If one has in reserve the literary equivalent, an occasional conscious use of slang may add life and spice to conversation, but the habitual use of slang as a substantial part of one's conversation is evidence of lack of intelligence, lack of education, or mental laziness.

Practice 15

Write slang expressions you have used or heard and translate each into recognized English.

Choose the Better

We use words to get results. If one's language puts him on the defensive or needs explanation, he is not likely to accomplish his purpose. For example, *proven* is defensible in the sentence, "That statement was not proven." *Proven* is used by Tennyson, Bulwer-Lytton, Lowell, Jowett, Thackeray, Spenser, Gladstone, Huxley, and Kipling, and is recognized by *A New English Dictionary* and by Webster. *Proved*, however, needs no defense and is the form used by most careful writers and speakers. Therefore it is better to avoid *proven*.

Words Often Misused

Above. Sometimes used as an adjective: "the above statement," "the above paragraph." Most careful writers prefer *preceding*.

Accept. *To accept* is *to receive; to except, to leave out:* "The meeting accepted the report of the committee." *Except* as a verb is not common. The preposition is *except:* "All except me were called on."

Accept of. Better to omit the *of:* "I accept your offer."

Admittance is correct for *allowing one to enter a building or location; admission*, for *admitting to rights or privileges.*

Affect. *Affect* is always a verb; *effect*, commonly a noun. *To affect* is *to influence; to effect, to bring about.*

Aggravate. Colloquial in the sense of *annoy* or *vex.*

All of. *Of* is unnecessary.

(Better) I lost all my books (*not* all of my books).

Anxious. Colloquial for *eager* or *desirous.*

(Colloquial) I am anxious to begin work at once.

(Literary English) I am eager to begin work at once.

Any place, every place, no place, some place. Incorrect. Use *anywhere, everywhere,* etc.

Anywheres, everywheres, etc. Incorrect for *anywhere, everywhere,* etc.

Appreciate means to *estimate justly.* Hence we cannot say, "I appreciate your kindness *highly.*"

Athletics. Commonly considered plural.

Audience, spectators. The *audience* hear; the *spectators* see: "the audience at the lecture," "the spectators at the football game."

Avocation, vocation. An *avocation* is a secondary occupation, such as music, fishing, or boating.

Awful. Colloquial or slang as epithet of disapproval. Avoid expressions like "an awfully nice time," "an awfully good lunch."

Back of. Colloquial or low colloquial for *behind:* "The garage stands back of the house."

Balance. A bookkeeping word. Don't use for *rest* or *remainder.*

Beat. In everyday English correct for *defeat:* "Harvard was badly beaten on the football field."

Be back. Colloquial for *return.*

Beside, besides. *Beside* is a preposition meaning *by the side of. Besides* is either an adverb meaning *in addition* or a preposition meaning *in addition to.*

Between. Commonly applies to only two objects. *Among* is used for three or more. *Between,* however, may "express the relation of a thing to many surrounding things severally and individually": "treaty between the three powers," "a railroad between Chicago, Philadelphia, and New York."

Bound. Colloquial for *determined:* "He was bound to succeed."

Bring, fetch, take. *To bring* requires one motion—towards the speaker; *to take,* one motion—away from the speaker; *to fetch,* two motions—from the speaker and to him again.

(Correct) Take this message to Captain Morse; bring his reply to me; and then fetch my horse from the stable.

But what. Incorrect when used instead of *that* or *but that.*

Bye-bye. Colloquial and playful, especially in the South, for *good-by.*

Can, may. Use *can* for ability and *may* for permission, probability, or possibility.

Catch a train or boat. Correct.

Character, reputation. *Reputation* is what people suppose a person's character to be. *Character* is what the person really is; it is his moral stature or worth.

Claim. Colloquial for *maintain*. The usage is popular, though objected to. (Better) I maintain that Cromwell was not a tyrant.

Come and see me. Colloquial or familiar.

Consul, council, counsel. A *consul* is a representative of a government; a *council* is a body of men; *counsel* as a noun is advice or a lawyer who gives advice.

Contemptible, contemptuous. *Contemptible* means *deserving contempt; contemptuous, showing contempt.*

Continual, continuous. *Continuous* means *uninterrupted. Continual* implies frequent repetition.

Could and **might** have the same general distinctions as *can* and *may.*

Couple of. Widely used for *two* but objected to by some writers and rhetoricians: "couple of years," "couple of months." Since the expression has enemies, it is better to avoid it. *Couple* implies that the two united are bound by some tie and are suitable for such a union.

Credible (*believable*), **credulous** (*inclined to believe*), **creditable** (*deserving praise*).

Date. Low colloquial for engagement.

Deadly, deathly. *Deadly* means *causing death; deathly, looking like death.*

Discover, invent. *To discover* is to find out something that already exists; *to invent* is to produce something entirely new.

Dove. Colloquial for *dived.*

Each other, one another. Used interchangeably.

Either. Loosely used for more than two: "either of the last three syllables." Say *any* or *any one.*

Emigrant, immigrant. "After emigrating from Russia, he became an American immigrant."

Expect. Incorrect in the sense of *think* or *suppose.*

Farther, further. *Farther* means *more distant; further, additional:* "We had to go farther to secure further information." *Further* is sometimes used in the sense of *more distant.*

Fewer, less. *Fewer* refers to number; *less,* to quantity: "The farmer had fewer cows and less wheat than usual."

Fine. Strictly the word means *refined, delicate, free from impurity, of excellent quality:* "fine flannels," "fine gold," "fine dust," "fine sense of honor." In colloquial use it is a general epithet of approval: "a fine fellow," "a fine ship," "a fine day."

Firstly. Not thoroughly established for *first.*

Fix. Colloquial for *repair:* "He fixed the broken door."

Folks. Colloquial for *people.*

Funny. Colloquial for *strange* or *odd.*

Gentleman, lady. Don't use these words for *man* and *woman.*

(Correct) There were only four women and five men on the eleven o'clock trolley.

Get. Means to *obtain, gain, win, earn, acquire, learn, receive, come to have, catch, contract, meet with, suffer:* "get cholera," "get sick," "get a fall," "get the worst of it," "get ten dollars a week," "get up," "get on," "get off," "get well," "get ready," "get ahead." "Have got to go" is colloquial. Do not overwork *get.*

Gotten. As a past participle, *gotten* is rarely used by careful speakers or writers. Say *got.*

Graduated. Correct in active or passive voice: "He graduated from Harvard"; "Marion expects to be graduated from Vassar next June."

Guess. Colloquial for *think:* "I guess I'll go." In the South *reckon* is the colloquial equivalent of *think.*

Healthy, healthful, wholesome. *Healthy* and *healthful* are often used interchangeably. Strictly, *healthy* means *having health* and *healthful, promoting health:* "healthy girl," "healthful climate," "wholesome food."

Home. Sometimes without a preposition expresses result of motion: "He is home from Europe."

If. May introduce noun clause after *see, ask, learn, know, doubt,* and the like: "He asked if the paper had been found." *Whether* is better.

In, into. Use *into* to express motion: "He fell into the pond."

It is me. Colloquial or dubious.

Kind of, sort of. Low colloquial when used instead of *rather.* Avoid these expressions in speeches and themes.

(Correct) I am rather (*not* kind of) glad he was not elected.

Learn, teach. *To learn* is *to acquire knowledge or skill. To teach* is *to give instruction.*

Leave, let. *To leave* means *to allow to remain* or *to depart from. To let* means *to permit.*

(Correct) Leave your hat in the hall.
We shall leave you for an hour.
Let him have the book.
Let him be.

Liable, likely, apt. *Likely* indicates probability. *Liable* expresses obligation or the possibility of evil. *Apt* means *having a habitual tendency* or *quick to learn.*

(Correct) You are liable to be hurt.
He is an apt pupil and is likely to succeed as a salesman.

Loan. Objected to as a verb. Most careful writers use *lend* as the verb and *loan* as the noun: "lend a dollar," "arrange a loan."

Lot of people, **lots** of automobiles. Colloquial.

Lovely. Colloquial in *lovely time, lovely dinner.* Select a more accurate word.

Mad. Colloquial for *angry.* In standard English *mad* means *crazy.*

Majority, plurality. If A, B, and C are candidates in an election at which 500 votes are cast, to have a majority A must have at least 251 votes. To have a plurality he must have more votes than are cast for either B or C. If there are 200 votes for A, 180 for B, and 120 for C, A has a plurality.

Make. Colloquial for *earn* or *gain:* "He makes ten dollars a week."

Manners, morals. *Manners* respect the minor forms of acting with others and toward others; *morals* include the important duties of life. Good manners make us good companions; good morals make us good members of society.

Mathematics. Singular noun.

Mighty. Colloquial for *very:* "I'm mighty glad to see you." If in conversation you use *mighty* in this sense, do not overwork the word.

Most. Dialectic or childish for *almost.*

(Correct) We have almost completed the study of emphasis.

Movies. Colloquial for *moving pictures.*

Nice. In literary use *nice* means *minutely accurate, precise, discriminating, refined, finical, subtle:* "nice sense of touch," "nice distinction," "nice eye for distance." In colloquial use it is a general epithet of approval: "a nice fellow," "a nice long letter," "nice to me."

None. Either singular or plural.

(Correct) None are to blame.
None of the pupils was prepared.

Off of. Vulgarism for *from.*

(Correct) I got the knife from (*not* off of) Jack.

Oral, verbal. *Verbal* means *in words; oral, in spoken words.*

Party, person. *Party,* except in legal language, means *body of people:* "dinner party," "Democratic party," "foraging party."

Patronize. Colloquiall for *trade with.* A patron helps, defends, protects, or supports.

(Correct) We trade with the oldest firm in town.

Persecute, prosecute.

(Correct) The dishonest cashier was dismissed and prosecuted.
The early Christians were persecuted.

Politics. Commonly treated as plural.

Posted. Colloquial in sense of *informed:* "Newspapers keep us posted on current events."

Practical, practicable. *Practical* is the opposite of *theoretical. Practicable* means *workable.*

(Correct) He is a practical mechanic.
The scheme is delightful but not practicable.

Pretty as an adverb. Colloquial or familiar: "pretty cold," "pretty often," "pretty late."

Principal, principle. Use *a* in the adjective and in the name of the head of a school: "The principal of our school is a man of principle."

Proved. Better than *proven* because it has no enemies.

Quick. Correct as adverb: "Come quick."

Quite. Precisely used, *quite* means (1) *wholly* or (2) *really, truly, positively:* "quite correct," "quite alone," "quite a scandal," "quite a large party." Loosely or colloquially used, the word means *very* or *rather:* "quite sick," "quite tired."

Quite a few, quite a good deal, quite a little. Low colloquial and dialectal.

Quite some. Vulgar.

Raise. Colloquial for the noun *increase.*

(Literary English) He deserved his increase in salary.

Real. Dialectal and low colloquial for *very* or *really.*

Receipt. Correct for recipe: "the receipt for corn bread."

Recollect, remember. *Recollect* usually suggests a conscious effort to recall: "I remember his main idea but can't recollect his exact words." *Remember* implies only that the impression remains.

Remember of. Omit *of.*

Respectfully, respectively. *Respectfully* means *with respect:* "Yours respectfully." *Respectively* means *each to each in order.*

(Correct) Columbus and Boston are the capitals respectively of Ohio and Massachusetts.

Right away. Colloquial for *at once.*

Same. An error when used instead of a personal pronoun.

(Wrong) Your letter came today, and I shall reply briefly to the same.

Scholar. *Scholar* means *learned person.* A schoolboy or schoolgirl is a *pupil.* One who studies independently in a higher educational institution is a *student.*

Show. Colloquial for *play.*

Show up. Colloquial for *arrive.*

Sit, set. Do clothes *set* or *sit?* Colloquial usage favors *set.* Standard authors prefer *sit.*

Slow. Correct as adverb: "Drive slow."

Some. Colloquial or dialectal for *somewhat.*

(Literary English) He is somewhat better.

State, say. *State* means *set down in detail.*

Stop. Colloquial and dialectal for *stay.*

(Literary English) In New York we stayed at the Commodore.

Sure. Slang for *surely.*

That. Low colloquial as an adverb: "I didn't intend to go that far."

Thing. Choose a more specific word.

Truth, veracity. *Truth* belongs to the thing; *veracity* to the person: "Because of the veracity of the narrator no one questioned the truth of the story."

Try and. Colloquial or familar for *try to.*

Up to you. Useful slang: "It's up to you."

Very. This word should be given a vacation. It is called upon for too much service by most young writers and speakers. When overworked, *very,* instead of strengthening a statement, weakens it.

You all. Colloquial in the South for the plural *you.*

Practice 16

Select the correct word in each of the following sentences. Justify each choice.

1. Harold ..... me to write the ballad stanza. (learned, taught)
2. My father ..... me go on the outing. (let, left)
3. His parents ..... him do as he pleased. (left, let)
4. Please, mother, ... I go to the baseball game? (can, may)
5. My aunt didn't wish to be bothered with me and had me ..... away to an orphan asylum. (brought, taken)
6. ..... the mail from the village immediately. (fetch, bring)
7. The crew opened the bag of winds because they thought the bag contained gold, which Odysseus was ..... home. (bringing, taking)
8. Nausicaa promised to ..... him to the village. (bring, take)
9. I shall endeavor to prove that in two periods a week a teacher could ..... a girl how to make many of her own clothes. (learn, teach)
10. Throw it ..... the fire. (in, into)
11. His mother thinks he is ..... better. (some, somewhat)
12. I regret that I cannot ..... your invitation for May 6. (except, accept)
13. The sign on the factory read: Positively no ..... (admittance, admission)
14. I remained under the tree for ..... time. (a long, quite some)
15. Henry and I went swimming ..... every day. (almost, most)
16. If children were taught to be more careful, ... lives would be lost. (fewer, less)
17. The mother divided the apple ..... the three boys. (between, among)
18. You must have had a wonderful time ..... Paris. (at, in)
19. The suit you received by mistake was made for another ..... (party, person)

20. He is ..... to succeed. (liable, likely)
21. What will be the ..... of the new tariff law? (affect, effect)
22. ..... was one cause of the rapid growth of our population during the decade 1900-1910. (emigration, immigration)
23. The applicant has an excellent ..... for honesty. (character, reputation)
24. Every year a certain ..... of enlisted men are sent to West Point. (amount, number)
25. ..... interruptions make ..... work impossible. (continual, continuous)
26. His address was a highly ..... performance, if the newspaper reports are ..... (credible, creditable)
27. The reports of the ..... combat made him grow ..... pale. (deadly, deathly)
28. ....., May 2 was the date for which the game was scheduled. (first, firstly)
29. For your vacation select a ..... spot; eat ..... food; and become ..... (healthy, healthful, wholesome)
30. The ..... machinist hit upon a ..... device for reducing the friction. (practical, practicable)
31. He and his son are ..... a lawyer and a journalist. (respectfully, respectively)
32. You ..... always choose outdoor books. (mostly, almost, most)
33. The modifiers of the subject do not ..... the number of the verb. (affect, effect)
34. Benjamin Franklin ..... electricity. (discovered, invented)
35. Although he ..... them well, he was embarrassed by his inability to ..... their names. (remembered, recollected) (recollect, remember)
36. The ..... applauded the pitcher. (audience, spectators)
37. Two of the party went to Oxford, but the ..... spent the day in the House of Parliament. (rest, balance)
38. For president John received 30 votes; Marion, 18; and Jaxon, 10. John had a ..... of 2 and a ..... of 12. (majority, plurality)
39. His many ..... sap his energy and prevent his rapid advancement in his ..... (avocations, vocations) (avocation, vocation)
40. The town ..... refused to admit to their meetings the ..... for the railroad. (council, counsel)

Practice 17

Indicate the standing (vulgarism, slang, localism, colloquialism, literary English) of each of the following expressions:

Burglarize, back out, through dinner, swell party, auto, a brainy man,

I haven't a copper, pep, a square deal, it is me, enthuse, exam, gym, hire a hall, father licked John, phone, raise a family, run a grocery store, up against it, toe the mark, want to go, hit or miss, can the comedy, hot air, by hook or crook, graft, frame-up, bully, put one over, gent, aboveboard, get away with it, namby-pamby, throw down, get your number, gabble, deliver the goods, bleachers, grouch, call-down, pell-mell, all in, giggle, cut it out, bawl out, good night!

Practice 18

On what plane does each of the italicized expressions stand? Translate the colloquial, dialectal, and slang expressions into literary English. Express the ideas accurately.

1. I am *anxious* to verify the *above* statement and shall arrange to meet you *any place* you suggest.
2. The team will *be back* on Monday, even if badly *beaten* in Saturday's game.
3. My *folks claim* that I should enter Harvard when I have *graduated* from Lawrenceville.
4. I am *kind of* sorry he couldn't come.
5. I am *mighty* glad he is *making* better wages ushering for the *movies*.
6. A *lot* of people *patronize* the new grocer.
7. She is *pretty* well *posted* on new *receipts* for making bread.
8. He *sure* started *slow*.
9. *Try and see* that the success of the circus is *up to* you.
10. We made their *star* pitcher look like *thirty cents*.

Practice 19

Which expressions in the parentheses are colloquial? Write the sentences in literary English.

1. His impudence made me ..... (mad, angry.)
2. Despite his parents' objection he is ..... to study law. (bound, determined)
3. It is ..... that the cackling of geese saved Rome. (funny, odd)
4. You must choose ..... (immediately, right away)
5. *The Importance of Being Earnest* by Oscar Wilde is a good ..... (show, play)
6. The speaker of the evening didn't ..... (arrive, show up)
7. How soon can you ..... my shoes? (fix, repair)
8. I ..... the attendance will be small today. (guess, think)
9. In Naples we ..... at the Continental Hotel. (stayed, stopped)
10. There were ..... of tennis courts. (lots, a large number)

Practice 20

Make clear the differences in meaning. Use each word in a sentence that shows its meaning.

1. Ability, capacity. 2. Acceptance, acceptation. 3. Compare, contrast. 4. Human, humane. 5. Advise, claim, say, state, maintain. 6. Custom, habit. 7. Distinct, distinctive. 8. Enormity, enormousness. 9. Expect, suspect, suspicion. 10. Hire, lease, let. 11. Proposition, proposal. 12. Apparent, evident. 13. Complement, compliment. 14. Requirement, requisite. 15. Statue, stature, statute. 16. Amount, number, quantity. 17. House, home, residence. 18. Loose, lose. 19. Love, like. 20. Construe, construct. 21. Famous, notorious. 22. Decided, decisive. 23. Later, latter. 24. Prominent, predominant. 25. Wait for, wait upon. 26. Exceptional, exceptionable. 27. Observation, observance. 28. Neglect, negligence. 29. Crime, sin. 30. Courage, fortitude. 31. Conscious, aware. 32. Purpose, propose. 33. Learning, intelligence, wisdom. 34. Allusion, illusion. 35. Many, much. 36. Remit, send. 37. Enunciation, pronunciation. 38. Last, latest, preceding. 39. Respectfully, respectively. 40. Angle, angel. 41. Principal, principle.

CHAPTER XXI

ENUNCIATION AND PRONUNCIATION

Enunciation is the utterance of elementary sounds. Pronunciation is the act of uttering words with the proper sounds and accent.

American Enunciation

Of the speech in this country the *Ladies' Home Journal* says, "The average American is lip-lazy. Thousands of us speak back of our teeth, or through our noses, or behind our lips. We do not open our mouths when we speak; or if we do we yell or scream. A well-modulated voice is the exception; clear enunciation is exceedingly rare." Ethel Barrymore adds, "There is too much slurring of words—too much swallowing of words. Language is the vehicle of expression of thought and emotion, and it should be treated with more respect."

Practice 1

Prepare to report on the enunciation of ten persons. Listen to their speech and watch their lips. How many open their lips and speak distinctly?

Importance

Julius Abernethy says, "Pronunciation is probably the most neglected subject of education. This is more deplorable since it is by oral rather than by written language that one's culture is commonly judged." "Pronunciation," says Frank Jones of London University, "is a label. It is the chief means by which we judge a stranger and by which he judges us." Beatrice Knollys says, "Correct pronunciation and enunciation are the infallible hallmarks of education and association with well-bred people."

Test—Accent

Copy the following words. Place the accent mark over the last letter of the accented syllable of each.

admirable	formidable
adversary	horizon
applicable	hospitable
comparable	incognito
deficit	inexplicable
despicable	inquiry
dirigible	lamentable
disputant	mediocre
equitable	positively
exquisite	municipal

Test—Pronunciation

Many pupils can't pronounce difficult words when they look them up in the dictionary. Can you? Pronounce these words:

1. automobile (ô′tŏ-mō′bĭl; ô′tŏ-mō-bēl′)
2. vaudeville (vōd′vĭl)
3. auxiliary (ôg-zĭl′yȧ-rĭ)
4. inquiry (ĭn-kwīr′ĭ)
5. psychiatrist (sī-kī′ȧ-trĭst)
6. renaissance (rĕn′ĕ-säns′; rē-nā′sȧns)
7. indefatigable (ĭn′dē-făt′ĭ-gȧ-b'l)
8. naïveté (nȧ′ēv′tā′)
9. despicable (dĕs′pĭ-kȧ-b'l)
10. inexplicable (ĭn-ĕks′plĭ-kȧ-b'l)
11. Savonarola (săv′ō-nȧ-rō′lȧ; *It.* sä′vō-nä-rô′lä)
12. New Orleans (nū ôr′lē-ȧnz)
13. Buenos Ayres (bwā′nōs ī′rās)
14. Rio de Janeiro (rē′ō dā zhȧ-nā′rō)
15. Roosevelt (rō′zē-vĕlt)
16. Petrograd (pĕt′rō-grăd; *Russ.* pyĕ′trŏ-grät′)
17. Château-Thierry (shä′tō′ tyĕ′rē′)
18. Himalaya (hĭ-mä′lȧ-yȧ)
19. Versailles (vĕr′sä′y'; *Angl.* vĕr-sālz′)
20. Saint-Mihiel (săn′ mē′yĕl′)

If you have pronounced the twenty words correctly, you can probably pronounce any word you look up in Webster's *New International Dictionary* or another dictionary using the same system of diacritical marks. And you can pronounce the words

in any dictionary by studying the illustrative words printed at the top or the bottom of every page.

Classes of Sounds

A vowel is a sound in which the voice is modified, but not obstructed, by the mouth and nasal passages. The passage for the sound is free. A consonant sound is produced when the voice or breath is obstructed by the teeth, lips, tongue, and soft palate. The obstruction may be either a closing of the passage or a narrowing, resulting in rubbing or brushing against the sides.

Practice 2

Which of these represent vowel sounds: *ā, p, b, w, o͞o, x, ĕ, ă, k, l, m, ĭ, r, h, ē, sh, oi?* Produce each sound and justify your answer.

Vowels

In the vowel table the diacritical marks of Webster's *New International Dictionary* are used, and the symbols of the International Phonetic Association are placed in parentheses.

Vowels are voice sounds which differ because of movements of the lower jaw, lips, and tongue. If the tip of the tongue is active but only slightly raised, the vowel is called a **low front**; if the tip of the tongue is raised higher, the vowel is a **mid front**; if still higher, a **high front.** When the back of the tongue is raised, the resulting back vowels are likewise **low, mid,** and **high.** If neither the front nor the back of the tongue is raised, the vowel is **mixed.**

	Front	Mixed	Back	
High	ē (iː) eve ĭ (i) ill		o͞o (uː) pool o͝o (u) foot	High
Mid	ā (ei) ate ĕ (e) end	ȧ ask	ō (ou) old ŭ (ʌ) up ô (ɔː) or	Mid
Low	â (ɛə) care ă (æ) add	û (əː) urn	ŏ (ɔ) odd ä (aː) arm	Low

P- 2 0's pronounced in 1 sy-
C- letter " only with a ə

Vowels Occurring Only in Unaccented Syllables

â, ê, ô (i, o), senate, event, obey
ă, ȧ, ĕ, ŏ, ŭ (printed in italics) (ə), final, sofa, recent, control, circus

Diphthongs-

ī (ai) = *ä* + *ĭ*, ice, fly
ou (au) = *ä* + *o͞o*, out, owl
oi (ɔi) = *ô* + *ĭ*, oil, boy
ū (juː) = *y* + *o͞o*, use, dew

If you say *he, hair, ha, haw, who* clearly before a mirror, you will notice the jaw dropping from *he* to *ha* and rising from *ha* to *who* and the lips spreading or rounding. The mouth opening for *he* is a long narrow slit; for *who*, a small circle. For *ha* the mouth is wide open. Commonly for low sounds the mouth is wide open; for mid sounds, half or three-quarters open; and for high sounds, only slightly open. For the production of *o͞o*, *o͝o*, *ō*, *ô*, and *ŏ* the lips are rounded.

It is possible to produce indistinct vowels without moving the jaw or the lips. In the production of clear vowels, however, both the jaw and the lips are active.

Practice 3

Produce correctly every vowel and diphthong sound alone and in a word.

Two Classifications of Consonants

One classification of consonants is according to the stuff of which they are made. Your fingers will remember this classification for you. Place the thumb and fingers upon the throat just above the collar. Then test the consonant sounds. The vocal cords vibrate in the production of the voiced consonants but are at rest for the breath sounds. The breath consonants are *p, t, k, f, s, h, th,* and *sh.*

Practice 4

1. Produce the voiced consonants.
2. Produce the breath consonants.

Consonants are classified also according to the place of articu-

lation—the point at which the lips, tongue, teeth, and soft palate obstruct the voice or breath. Your lips, tongue, teeth, and soft palate will remember this classification for you.

Classification of Consonants According to Place of Articulation

(With the exception of the symbols θ, ð, ŋ, ʃ, ʒ, and j placed in parentheses, the International Phonetic Association symbols are the letters of the alphabet.)

LIPS

p, pup — *b*, bob
m, mum — *w*, win

LIPS-TEETH

f, fife — *v*, revive

TONGUE-TEETH

th (θ), thin — *th* (ð), then

TONGUE-FRONT-PALATE

t, tot — *s*, this
d, dead — *z*, zone
n, nun — *l*, lull
r, roar

TONGUE-MID-PALATE

sh (ʃ), ship — *y* (j), yet
zh (ʒ), azure

TONGUE-BACK-PALATE

k, kick — *ng* (ŋ), long
g, go

GLOTTAL

h, hide

CONSONANTAL DIPHTHONGS

ch = *tsh* (tʃ), chair — *wh* = *hw*, why
j = *dzh* (dʒ), joke — *x* = *ks*, vex
qu = *kw*, queen — *x* = *gz*, exist

Practice 5

1. Beginning with *b*, produce before a mirror all the consonant sounds. With your thumb and finger find out whether the vocal cords vibrate.

Notice the position of the tongue and the lips. Then describe each sound by naming two classes to which it belongs:

b, voice, lips

k, breath, tongue-back-palate

2. Practice the vowel and the consonant sounds alone and in words until you know them. Then pronounce again the twenty marked words in the test at the beginning of the chapter.

Various Spellings

Often a sound may be represented by a half dozen or more spellings. Don't be misled by the spelling; listen to the sound. Examples of various spelling are:

ā (ei)—ate, eight, main, great, prey
â (ɛə)—care, ere, hair, heir
ē (iɪ)—eve, machine, heat, beet, key
ĭ (i)—ill, city, pretty, been
ô (ɔɪ)—orb, all, law, author
ŭ (ʌ)—up, son, young, blood
û (əɪ)—urn, earn, fir, myrrh, work, earth
o͝o (u)—foot, pull, wolf
o͞o (uɪ)—pool, rude, do, grew, shoe
k—kick, chorus, cat, conquer, pique
s—this, cell, scene, hiss
g—go, plague, guard, ghost
sh (ʃ)—ship, chaise, ocean, social, sure, nausea, pension, ration
ch (tʃ)—chair, question, righteous
j (dʒ)—joke, gem, soldier, edge, region, pigeon

Test—Representing Sounds

Indicate the pronunciation of the following twenty-five words. Use either the Webster diacritical marks or the alphabet of the International Phonetic Association.

Thomas	rouge	quay	pathos
wedge	pleasure	bureau	launch
rank	tongue	nuisance	haughty
ravine	triumph	bivouac	journey
caution	sleight	says	true
mission	heinous	busy	pulpit
laughed			

How to Correct Mistakes

Improvement in enunciation and pronunciation depends upon you. The teacher will tell you what sounds you utter incor-

rectly and show you how to produce the correct sounds. Then you must practice, practice, practice until the correct sound or pronunciation is a firmly fixed habit. You have mastered a sound or word if you utter it correctly when your attention is on what you say, not how you say it. Dr. Buckley tells how to practice: "You face your friend exactly, and pronouncing your words distinctly in an underbreath, you command your articulation to convey them to your friend's eye rather than to his ear, for he is as carefully watching how you speak as he is intently listening to what you say."

CONSONANT ERRORS (REVIEW)

wh

Wh = *h* + *w*. Don't omit the *h*. Pronounce *why, when, where,* and *which* as if they were spelled *hwy, hwen, hwere, hwich.*

Distinction Exercise

whale—wail	what—watt
which—witch	white—wight
Whittier—wittier	where—wear
whether—weather	why—y
wheel—weal	while—wile

Practice Sentences

1. We wonder whether whales are whimsical.
2. Why does Walter whistle while he waits?
3. What whim led White to whistle near the wharf where a whale might whirl or wheel?

ng

N is carelessly substituted for *ng* (ŋ). Some foreigners learning English change *ng* (ŋ) to *ngg* (ŋg) or to *ngk* (ŋk). The *g* or *k* is an explosion of voice or breath after the sound is complete. In a word like *sing* stop the voice before dropping the tongue.

Distinction Exercise

finger—singer	jumping—jump in
longer—longing	running—run in
stronger—stringing	coughing—coffin
bank—bang	banquet—banging
English—clangor	linger—ringer

Practice Sentences

1. Every one jumped aside as the rearing, plunging horse dashed by, dragging the driver, who was still clinging to the reins.
2. Amid the banging and clanging of bells the boy kept clinging to the swinging rope.

th

D and *t* are sometimes substituted for *th* (ð) and *th* (θ). Place the tongue against the upper teeth, not against the upper gum.

Practice Sentences

1. They thought that the man who came to their house saw them do this.
2. Thence through the dense woods they went this day.

s

The sound of *s* is sometimes hissed. If the tongue is kept back so that the tip does not touch the teeth, it is impossible to hiss the sound.

Practice Sentence

"Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts,
He thrusts his fists against the posts,
And still insists he sees the ghosts."

Omission of a Consonant at the End of a Word or in a Difficult Combination of Sounds

The tongue is naturally lazy. In a difficult combination of sounds like *cts* and *sts* it prefers to avoid work by omitting one or two of the sounds. Practice at first with a slight pause after the first of the three consonants: *ac-ts, fac-ts, objec-ts, lis-ts, fis-ts.* Don't omit the final sound in words like *told, past, send,* and *lest.*

Distinction Exercise

acts—axe	lest—less
tents—tense	worst—worse
dents—dense	last—lass
mints—mince	learned—learn
prints—prince	earned—earn

Practice Sentences

1. The facts revealed showed that his intents, objects, and acts were quite different.

2. Down swept the chill wind from the mountain peak,
From the snow five thousand summers old;
On open wold and hilltop bleak
It had gathered all the cold
And whirled it like sleet on the wanderer's cheek.—LOWELL

3. Lest the next west wind should make him cold, he slept with his first, second, and fifth windows closed.

Interchanging of Voice and Breath Consonants

t-d—little, partner	*k-g*—recognize
p-b—potatoes, principal	*ch-j*—pillage, college
f-v—revive, relative	*th-th*—with, thither
s-z—persist, because	*sh-zh*—version, adhesion

T and *d* are called cognates because they are made by the same action of the articulatory organs. They differ only in the stuff of which they are made; *t*, breath; *d*, voice. The other pairs are likewise cognates. Place the thumb and finger upon the throat just above the collar (the Adam's apple, voice box, or larynx). Pronounce the breath sounds *s*, *f*, and *sh*, and the voice sounds *z*, *v*, and *zh*. Notice the vibration when the voice sounds are produced. Most frequently the breath sound is substituted for the voice sound, but occasionally the opposite mistake is heard. Much practice on the voiced sounds is needed.

Distinction Exercise

half—have	pitching—pigeon
sown—zone	match—Madge
assure—azure	census—senses
ceases—seizes	thistle—this
mouth—mouths	etching—edging

Practice Sentences

1. Because our ninety friends and relatives in the village have revived their courage, they will resist the Zulus.
2. Peg's pug dog dug for bones by the dock.
3. He gazed and gazed at the buildings of the college ablaze with light.

VOWEL ERRORS (REVIEW)

ȧ and *ä*

Although many educated men and women use the sound *ă* in *grass, bath, half, laughter,* and *aunt,* it is wise to learn the sounds *ȧ* and *ä*. One reason is that the sounds *ȧ* and *ä* are soft and pleasing, whereas *ă* is sharp and disagreeable. In words like *add, man, hand,* and *land,* singers frequently substitute *ȧ* or *ä* for *ă,* because *ă* is unmusical.

To learn to produce *ȧ* and *ä*—

1. Imitate good speakers.
2. Everybody produces *ä* correctly when followed by *r;* as, *car, harvest, farm, harm.* Learn this sound.
3. Think of *ȧ* and *ä* as farther back in the mouth than *ă*. *Ä* is a back sound; and *ȧ,* a mixed.
4. Think of *ȧ* as halfway between *ă* and *ä*.

Distinction Exercise

cant—can't—cart	hand—command
bank—bask—bark	rank—raft
lank—last—lark	rash—rasp
dank—dance—dark	mash—mast

Practice Sentences

1. After the dance the class asked the plasterer whether the basket was filled with brass, glass, grass, or madras.
2. His wit is scant, for he calmly calls his aunt an ant.
3. That was the pastor's last task in France.

ū

The sound *ū* is frequently pronounced *o͞o* by educated and intelligent people. The preferred pronunciation is *y*+*o͞o*. Think of words with *ū* as if they were written *dyooty, tyoob, dyook, syoot, tyoon,* and *Nyoo York.* After *r, l* preceded by a consonant, and usually after *j* and the sound of *sh,* the sound is *o͞o*: *bloo* (*blue*), *rool* (*rule*), *Joon* (*June*), *shoor* (*sure*).

Distinction Exercise

due—do	news—noose
tulips—two lips	duke—do
tutor—tooter	lute—loot
duly—Dooley	stew—stool

Practice Sentences

1. When Luke went down the avenue on Tuesday, he saw an enthusiastic substitute, an accurate superintendent, a stupid dude, a lunatic, a student, a picture, and innumerable new suits.
2. The opportunity and duty of the duke was to institute education and manufacture in New York.
3. Poor posture during an oral recitation is usually not due to stupidity.

a, aw, o, ow at the End of a Syllable or Word

An error results from letting the point of the tongue glide to the front palate and produce an extra sound at the end of words like *saw, idea,* and *fellow.* To prevent this parasitic *r,* hold the tongue firm—that is, keep the tongue behind the lower teeth on the vowel sound. Use a mirror for this correction.

Distinction Exercise

yellow—yeller	comma—comer
fellow—feller	saw I—sore eye
awe—ore	raw—roar
law—lore	draw—drawer
saw—sore	flaw—floor

Practice Sentences

1. Amanda sleeps on a narrow pillow near the window.
2. That fellow didn't use a comma in his composition.
3. In Utica, Martha and Anna read the extra, saw the society drama, and drank sarsaparilla and vanilla soda.

ou

Town is often incorrectly pronounced *tă ōōn* instead of *tä ōōn; now, nă ōō* instead of *nä ōō.* Don't nasalize this sound. Open the mouth wide for the sound *ä* and let it come out through the mouth.

Practice Sentences

1. Without a sound the scout went around the house for the pound of powder.
2. Without doubt the count will send the announcement down to the town.
3. How do you know that *house, mound,* and *sound* are nouns?

PRACTICE 6

If you produce incorrectly *h, w, v, r, lm, sm, o͞o, ŏ, o͝, ĕ, oi, er, ĭ, ă, ô,* or another sound not discussed in this chapter, look up the sound in *English in Action, Book One* or elsewhere, learn how to produce the sound, write for yourself practice sentences, and practice until you break your bad habit and establish the right one.

The First Syllable

The careless speaker sometimes omits the vowel in the first syllable, sometimes pronounces it incorrectly. Examples are *d'gree* and *dŭgree* for *degree,* and *b'lieve* and *bŭlieve* for *believe.* Don't, of course, make an unstressed syllable unduly prominent.

Words That Need Watching

About, agree, afraid, address, arrest, allow, because, begin, before, debate, decide, desert, defer, descend, disease, dispatch, affect, effect, efficient, eleven, engage, ensure, escape, perform, prefer, perhaps, become, police, surround, describe, despair.

PRACTICE 7

Read the following selections with precise and delicate articulation. Finish every word. Cut the words apart.

1. Sweet smiling village, loveliest of the lawn,
   Thy sports are fled, and all thy charms withdrawn;
   Amidst thy bowers the tyrant's hand is seen,
   And desolation saddens all thy green:
   One only master grasps the whole domain,
   And half a tillage stints thy smiling plain.—GOLDSMITH
2. Till thou canst rail the seal from off my bond,
   Thou but offend'st thy lungs to speak so loud.—SHAKESPEARE

PRONUNCIATION PRACTICE AND MATCHES

Oliver Wendell Holmes says,

> "Once more: Speak clearly, if you speak at all;
> Carve every word before you let it fall."

Carving lends distinction, as well as distinctness, to one's thought.

Accent

accent (verb)
acumen
absolutely
address
admirable
adversary
adverse
affluence
albumen
alias (10)
allies
alloy
ancestral
applicable
brigand
caricature
cerebrum
champion
chastisement
coquette (20)
combatant
comparable
condolence
contrary
contumely
conversant
decade
defects
deficit
despicable (30)
detail
detour
dirigible
discharge (noun)
discourse
disputant
divan
elevated
encore
entire (40)
equitable
excess
explicable
exponents
exquisite
fiancé
formidable
gondola
grimace
guardian (50)
harass
herculean
homeopathy
horizon
hospitable
hyperbole
impious
impotent
incognito
incomparable (60)
incongruous
industry
inexplicable
infamous
influence
inquiry
integral
interesting
irreparable
lamentable (70)
lyceum
maniacal
mediocre
mischievous
municipal
museum
narrator
orchestra
ordeal
positively (80)
precedence
precedent (adj.)
preferable
pretense
primarily
pyramidal
recall
recourse
reparable
reputable (90)
research
resources
robust
romance
spectator
superfluous
theater
traverse
unfrequented
vehement (100)

Proper Names

America
Amherst
Antarctic
Arab
Arkansas
Avon
Boer
Boston
Bowdoin
British (10)
Butte
Cairo (Egypt)
California
Carnegie
Ceylon
Château-Thierry
Cheyenne
Chicago
Cincinnati
Cleopatra (20)
Coleridge
Colorado
Concord
Czech
Danish
Delhi
De Medici
Edinburgh
English
February (30)
Foch
France
Genoa
Geoffrey
Ghent
Gloucester
Goethe
Hades
Hawaii
Hoboken (40)
Indian
Italian
January
Leicester
Les Miserables
Malay
Magna Charta
Mazzini
Mohammedanism
New Jersey (50)
New Orleans
New York
Palestine
Petrograd
Philippine
Roosevelt
Saint Helena
San José
San Juan
Santiago (60)
Savonarola
Schenectady
Spokane
Tennessee
Thames
Trafalgar (Square)
Tuesday
United States
Worcester
Yosemite (70)

Divided Usage

Is one pronunciation preferable? Why?

abdomen
acclimate
adult
advertisement
amateur
apricot
apron
asphalt
automobile
barbarian (10)
bravádo
buoy
can't
chauffeur
cocaine
concentrate
daunt
deaf
demonstrate
diamond (20)
diphthong
drama
dramatization
effort
egotism
either
Elizabethan
envelope
every
excursion (30)
exile
extraordinary
finance
foyer
garage
gladiolus
haunt
herb
illustrate
indisputable (40)
indissoluble
juvenile
leisure
lever
Los Angeles
neither
organization
Paderewski
patriotism
prelude (50)
promenade
pronunciation
rabies
ration
rebate (noun)
recess
relay (noun)
reptile
Rheims
rise (noun) (60)
sacrifice
souvenir
spinach
squalor
tomato
truths
valet
Versailles
won't
youths (70)

Miscellaneous

accompaniment
adhesion
à la carte
alma mater
aluminum
anticlimax
antithesis
appendicitis
archives
attitude (10)
audacious
bacillus
beneficent
biennial
bituminous
blasé
bona fide
bourgeois
bourgeoisie
camouflage (20)
casualty
chef
clique
comptroller
data
débris
diffuse (adj.)
dishevel
élite
facilities (30)
fountain
fricassee
fulsome
garrulous
glisten
gratis
gubernatorial
heinous
hexameter
hydrangea (40)
hypocritical
incorrigible
indefatigable
intrinsic
irrelevant
irrevocable
jardiniere
justiciable
lief
magnanimity (50)
manuscript
mirage
naïve
newspaper
pantomime
pentameter
physicist
propaganda
quietus
recognition (60)
régime
repartee
résumé (noun)
resuscitate
ruse
sanguine
sacrilegious
scintillate
sinecure
statistician (70)
status
subpœna
table d'hôte
tonsilitis
trigonometry
vagary
variegated
verbatim
virulent
wharfs (80)

CHAPTER XXII

SPELLING

HUNDRED PER CENT TEST—SPELLING

The ten words most frequently misspelled by high-school students are:

too	together	committee	•separate
its	their	therefore	pleasant
believe	•principal		

Can you spell them in a test and in your compositions?

How to Learn to Spell

A good business house does not send out misspelled letters. Rarely does one find a misspelled word in a book, a magazine, or a good newspaper. To learn to spell correctly every word you write, you need to master the following lists made up of common words that are commonly misspelled, to keep a list of the words you misspell, to break the habit of guessing at the spelling of words, and to form the habit of looking up a word in the dictionary unless you KNOW that your spelling is correct. The list of words you misspell in your writing you will find surprisingly short—perhaps not more than twenty-five words long, probably not more than a hundred.

PRACTICE 1

Copy from your notebook and hand to your teacher a list of the words you have misspelled within a term.

Possessives

The possessive case of a noun always has an apostrophe; the possessive of a personal pronoun never has an apostrophe. Review the formation of the possessive on page 484.

(The first half of this list of common but difficult words is a review of the four hundred words in *English in Action, Book One.*)

author's	one's	donkeys'	officers'
Burns's	son-in-law's	enemies'	policemen's
donkey's	woman's	foxes'	sons-in-law's
its	year's	ladies'	theirs
Jones's	Burnses'	men's	women's
lady's	children's	mice's	

(*Burns'* and *Jones'* are accepted by some authorities.)

Apostrophe for Omission

Are+not=aren't; you+are=you're; it+is=it's; is+not=isn't.

aren't	don't	it's	won't
can't (25)	haven't	o'clock	you're
doesn't	isn't		

Capitals

Always capitalize *Latin, English, French, German,* and *Spanish.* Do not capitalize *algebra, geometry, history, music, biology, civics, typewriting,* and *drawing.*

algebra	French	Indian	Jew
Christian	history	Italian	Latin
English			

el

angel	level	nickel	squirrel
bushel			

Three Past Tenses in *aid*

laid	paid	said (50)

Other *ay* verbs are regular.

delayed	played	stayed

o

forty	lose	move	prove

ai

Britain	certain	mountainous	villain
captain	maintain	porcelain	

ick

mimicking	picnicking	picnicker

oes and *os*

Plurals in oes

dominoes	jingoes	negroes (75)	tomatoes
echoes	mosquitoes	noes	tornadoes
embargoes	mulattoes	potatoes	torpedoes
heroes			

Other common words end in *os*. (A few may be written *oes* or *os*.)

pianos	solos	sopranos

ei and *ie*

When the sound is *ee*, use *ei* after *c* and *ie* after any other letter.

Exceptions. Weird, seize, neither, leisure, financier. (The *weird financier seizes neither leisure* nor sport.)

For any other sound of the digraph use *ei*.

Exceptions. Mischief, handkerchief, friend, view, sieve. (My *friend* went to see the *view* and for *mischief* carried her *handkerchief* in a *sieve*.)

Practice 2

1. Supply *ei* or *ie* in each word and give a reason for your choice: *br—f, f—nd, f—rce, forf—t, fr—nd, gr—ve, misch—f, r—gn, sl—gh, w—ght, y—ld, th—very, conc—t, v—n, gr—vous, front—r, retr—ve, sh—ld, shr—k, s—ve.*

achieve	conceive	height (100)	relief
belief	counterfeit	leisure	relieve
~~bclieve~~	deceit	mischievous	seize
besiege	~~deeeive~~	niece	~~siege~~
cashier	financier	perceive	veil
ceiling	foreigner	~~piece~~ (of paper)	weigh
chandelier	freight	receipt	weird
chief	handkerchief	receive	wield

Compounds

Use the hyphen in compound numbers from twenty-one to ninety-nine and between the numerator and denominator of a fraction unless either part is written with a hyphen. Do not,

however, hyphen *one half* in "He gave me one half and kept the other half."

nine-tenths two-thirds forty-four sixtieths two forty-eighths

Hyphenate an adjective made up of two or more words if it precedes the noun modified: *so-called hero, two-year-old girl, his happy-go-lucky friend.* Do not join an adverb in *ly* to an adjective or participle: *carefully built house.*

first-class (shop)	near-by (house)	two-family (house)
five-quart (bucket)	poverty-stricken (family)	up-to-date (clothes)
ill-advised (expedition)	six-cylinder (automobile) (125)	worth-while (book)

No simple rules will tell when to use the hyphen, when to write the words solid, and when to write them separate. Although the hyphen is often required, the tendency is to write words solid without it. Hence a useful rule is, "When in doubt, write solid." A better rule, however, is, "When in doubt, consult the dictionary."

Write solid these points of the compass: *northeast, southeast, northwest, southwest.*

Write solid the compound pronouns: *oneself, himself, themselves, ourselves.*

Write solid pronouns formed by combining *any, every, some,* and *no* with *body, thing,* and *where*: *anybody, nobody, everybody, somebody, anything, anywhere.*

Write these words solid:

almost	classroom	homework	something
already	copyright	itself	sometimes
altogether	everybody	nevertheless	southeast
always	everything	nobody	therefore
another	forehead	northeast	throughout
baseball	foremost	oneself (150)	together
basketball	foresee	playwright	upstairs
bookkeeper	heretofore	shepherd	

Write the hyphen with *self* as a prefix: *self-praise, self-evident, self-sacrifice.*

Prefixes when joined to root words do not, as a rule, require the hyphen: *postgraduate, nonessential, coeducation, semiannual, rearrange, interscholastic.* A hyphen is used when the prefix is

attached to a proper noun or an unusual word: *un-Christian, un-American, pro-British.*

ex-president self-respect un-American
good-bye or good-by

Write separate:

all right in spite of no one per cent

Homonyms

Practice 3

If only one of a pair of homonyms is given, spell and define the other one.

allowed (money for expenses)
ascent (of mountain)
berth (on boat)
borne (burdens)
capital (punishment)
Capitol (in Washington)
choir (in church)
colonel (in army) (175)
complement (of verb)
compliment (the singer)
coarse (cloth)
course (of ship)
hoard (gold)
horde (from the East)
lead (pencil)
led (the horse)
lessen (his duties)
mantle (of charity)
metal (window strip)
passed (an examination)
past (year)
plain (people)
plane (surface)
principal (of school)
principle (of liberty)
rite (of baptism)
scene (of accident)
site (of building)
stationary (engine)
stationery (for writing)
straight (line)
strait (jacket)
too (many) (200)

Miscellaneous

acknowledge
advice
advise
alcohol
antique
baptize
bicycle
bouquet
breathe
campaign
career
character
column
community
confident
council
counsel
critical
desert
dessert
disgusted
distinct
endeavor
engineer
enthusiasm (225)
evidence
exhausted
expense
extinguished
genius
glisten
gymnasium
handsome
intention
khaki
knowledge
license
lieutenant
loyalty
magazine
Maine
motorist
muscle
Odyssey
opportunity
orchestra
originate
pageant
pamphlet
patriotism (250)
permanent
Philippine
physical
pigeon
possibility
prairie
profession
professor
proudest
recipe
restaurant
Roosevelt
sacrifice
Santa Claus
scheme
science
secrecy
sense
stretched
thousand
vehicle
written
yacht

Final *y*

Y preceded by a consonant becomes *i* before a suffix: *try, tries, tried; lady, ladies.*

Exceptions occur—

1. Before *ing* and *ish* to avoid double *i: flying, babyish.*
2. After *t: piteous, plenteous.*
3. In proper names: *Henrys, Kellys.*
4. In derivatives of adjectives of one syllable: *shyness, drys, stand-bys, dryly.* (Notice, however, the forms *drier, driest.*)

Practice 4

1. Write the plural of these words: *country, city, copy, berry, century, library, courtesy, company, dummy, lily.*

2. When the singular ends in *y* preceded by a vowel, the plural is formed by adding *s* in the usual way. Write the plural of these nouns: *donkey, attorney, monkey, pulley, valley, turkey, trolley, medley, money, kidney.*

3. Change each adjective to a noun by adding *ness: busy, worldly, cozy, dry, shy, sly, heavy, wordy, friendly, dreary.*

4. Write the third person singular of the present indicative and of the past indicative of each of these verbs (*cry, he cries, he cried*): *try, fly, apply, defy, fry, marry, bury, satisfy, supply, deny.*

accompanied	cries	modifies	satisfying
alleys (275)	flies	modifying	slyly
allies	happiness	monkeys	spies (300)
applies	hurrying	Murphys	studying
batteries	implies	necessarily	supplies
burglaries	journeys	prophecies	tries
business	kindliness	readily	turkeys
chimneys	modifier	replies	

Final *e*

Silent *e* is usually kept before a suffix beginning with a consonant, and dropped before a suffix beginning with a vowel.

dine+ing=dining (Suffix begins with a vowel.)
come+ing=coming (Suffix begins with a vowel.)
care+ful=careful (Suffix begins with a consonant.)

use+ful=useful (Suffix begins with a consonant.)
(This rule applies to over two thousand words.)

Exceptions—

1. Words ending in *ce* and *ge* retain the *e* before *able* and *ous* to avoid the harsh sounds of *c* and *g*: *peaceable, courageous.*

2. Words ending in *ie* drop the *e* and change *i* to *y* before *ing* to avoid two successive *i's: dying, lying.*

3. *Truly, duly, awful, argument, judgment, acknowledgment, wholly, ninth, mileage, dyeing, singeing, hoeing, shoeing, toeing, acreage, canoeing, eyeing.*

Practice 5

1. Write the present participle of these verbs: *have, argue, use, hope, shine, write, receive, love, take, owe, eye, hoe, singe, sing, dye, die, oblige, lose, lie, vie.*

2. Form adjectives by adding *ful* to these nouns: *care, grace, tune, awe, shame, revenge, use.*

3. Write adjectives ending in *able* derived from these words: *love, tame, sale, use, live, forgive, believe, excuse, deplore, peace.*

accurately
advantageous
amusement
arguing
argument
arrangement
canoeing
careful
coming
completely
desirable
dining
dramatizing
dyeing
dying
entirely
excitement
extremely
finely
firing
forcibly (325)
fortunately
having
hoping
imaginary
immediately
immensely
likely
liking
loneliness
losing
lovable
loveliness
lying
merely
movable
moving
nineteen
ninety
ninth
noticeable
peaceable
pursuing
safety
scarcely
severely (350)
shining
sincerely
surely
taking
tasting
truly
tying
using
valuable
wherever
wholly
writing

Doubling Final Consonants

A monosyllable or a word accented on the last syllable, if it ends in one consonant preceded by one vowel, doubles the final consonant before a vowel suffix. (This rule applies to over three thousand words.)

Exceptions. Chagrined, transferable, inferable, gaseous, and words, like

pref'erence from *prefer'* and *ref'erence* from *refer'*, in which the accent is shifted to the first syllable.

Notice that this rule applies only if—

1. The primary word ends in one consonant;
2. The final consonant is preceded by one vowel; and
3. The primary word is a monosyllable or has the accent on the last syllable.

Practice 6

Form the present participle and the past tense of the twenty words beginning with *defer*, and explain in each case why the rule applies or does not apply:

Models

1. *admit, admitting, admitted*

The rule applies, because *admit* ends in one consonant *t* preceded by one vowel *i*, and is accented on the last syllable.

2. *plane, planing, planed*

The rule does not apply, because *plane* ends in a vowel.

3. *plan, planning, planned*

The rule applies, because *plan* ends in one consonant *n*, preceded by one vowel *a*, and is a monosyllable.

4. *help, helping, helped*

The rule does not apply, because *help* ends in two consonants.

5. *need, needing, needed*

The rule does not apply, because the single final consonant in *need* is preceded by two vowels.

6. *enter, entering, entered*

The rule does not apply, because the accent in *enter* is not on the last syllable.

defer, differ, limit, abhor, labor, open, trace, excel, regret, admit, dine, din, hope, hop, shine, shin, fit, pain, daub, worship.

Be ready to spell the following words and to explain in each case why the rule does or does not apply:

beginning	dropped	omitted	referred
benefited	equipped	omitting	referring
biggest	excellent	patrolling	running
committed	interfering	preferable	stopped
committee	occurred (375)	preferred	stopping
committing	occurrence	putting	transferred
compelled	offered	reference	warring
controlled			

Single Letters

amount	banana	George Eliot (400)	imitate
apartment	bus	excel	pastime
apology	cancel	gases	until
around	control	imagine	welfare

Double Letters

address	compass	necessity	speeches
ammunition	embarrassing	paddle	syllable (425)
annual	employees	parallel	tariff
balloon	exaggerate	possess	tennis
comma	mattress	possessive	upper
community			

Single *s* Pronounced *zh*

decision	occasion

ss Pronounced *sh*

commission	discussion	omission	permission

eed and *ed*

There are three *eed* verbs.

exceed	succeed	proceed

Other words have *ed*.

precede	procedure	recede	secede
precedent			

ly

Cool+*ly*=*coolly*; *total*+*ly*=*totally*.

Practice 7

Write each of these words with the suffix *ly* added: *actual, continual, casual, oral, special, partial, final, usual, accidental, poetical.*

adverbially	finally	occasionally	publicly
coolly	formally (450)	originally	really
cordially	formerly	particularly	respectfully
equally	generally	physically	thoroughly
especially	hurriedly	practically	undoubtedly
evidently	ideally	principally	usually

ful

No adjective ends in *full.*

awful	mournful	successful	wonderful
handful	powerful	useful	

ous

Ci before *ous* is pronounced *sh.*

delicious	barbarous	ingenious	poisonous
ferocious (475)	cautious	jealous	religious
precious	contagious	monstrous	unanimous
suspicious	enormous	mysterious	victorious

dis

Dis+appear=disappear; dis+appoint=disappoint; dis+satisfied=dissatisfied; dis+similarity=dissimilarity.

disagreeable	disappoint	dissatisfied	dissimilarity
disappear	disapproval		

re

recollect	recommend

ad

The consonant of the prefix is often changed but never lost.

Ad+breviate=abbreviate; ad+commodate=accommodate.

abbreviation	accumulate	acquaintance	appearance
accommodate	accuracy	acquire	approaching
accomplished (500)	accuse	aggravate	assistance
account	accustom	apparent	association

in

illegal	illiterate	innocent

cum

collapse	collection	colloquial

Other Prefixes and Suffixes

agreeable	effective	meant	opponent
amendment	interrupted	missent	unnecessary
drunkenness	irrigation (525)	misspell	

Misspelling Due to Mispronunciation

If you pronounce these words completely and distinctly, you will find them easy to spell.

across	disastrous	mahogany	prejudice
aëroplane	disease	majestically	probably
affect	enthusiastically	Massachusetts	reality
effect	except	millinery	recognize
arctic	February	organization	remembrance
artillery	government	participial	Saturday
athletics	hindrance	participle	strengthen
chocolate	interested	partridge	surprising
competitive	lightning (550)	perform	tournament
democracy	literary	perhaps	tragedy
dilapidated	machinery	perspiration	Wordsworth

a

attendant (575)	guarantee	pleasant	separate
calendar	indispensable	preparation	temperance
comparatively	inevitable	prevalent	Thackeray (600)
consonant	Macaulay	rehearsal	treachery
defendants	Macbeth	relative	vengeance
descendant	metaphor	salad	village
fundamental	militarism	salaries	wasted
grammar	obstacle		

e

antecedent	delegate	elementary	quiet (625)
benefactor	dependent	existence	repetition
beneficial	describe	independence	skeleton
benefit	description	mathematics	superintendent
cemetery	despair	persistence	vegetable
coherence	despised	persuade	vegetation
competent	destruction		

i

anticipate
citizen
civilized
comparison
contemptible
criticism
criticized
deficit
definitely
delicate
dirigible
discipline
dissipation
divide
divine
eligible
feminine
incredible
individual
infinitive (650)
intelligent
intelligible
inquiry
irresistible
medicine
minimum
nominative
permissible
privilege
prominent
sensible
sensitive
similar
testimony
transitive
vicinity
visible

u

guardian
manufacture
minute
murmur
pursuit

ou

courtesy
fourteen
source (675)

ia

appreciate
artificial
brilliant
carriage
familiar
financial
miniature
parliament
peculiarity
physician
politician
pronunciation

ie

convenient
deficient
efficiency
experience
fiery
sufficient

or

compulsory
conqueror
governor
laboratory
successor
tailor
temporary (700)
mirror

er

debater
deserter
laborer

Miscellaneous

affirmative
alumnae
alumni
amateur
analyze
anniversary
apparatus
appetite
ascertain
assassination
attorneys
auxiliary
bankruptcy
barbarism
buoyant
bureaus
cafeteria
candidate
chaperon
chauffeur
Chautauqua
condemned (725)
Connecticut
conscience
conscientious
conscious
conspicuous
coöperation
correspondence
cretonne
curriculum
customary
desolate
desperate
development
difference
ecstasy
emphasize
equipment
equivalent
erroneous
European
exhibition
exquisite
extemporaneous
extraordinary
facilitate (750)
fascinate
harmonize
hypnotize
hypocrisy
inconvenience

influential
interrogative
kerosene
kindergarten
magnificent
maneuver
manual
massacre
Mediterranean
millionaire
miscellaneous
monotonous
municipal
organized
paradise
paraphernalia
philosopher
politics
predominant
prepositional (775)
realize
remarkable
rhetoric
rheumatism
rhythm
schedule
secretary
Shakespeare or Shakspere
shrouded
simultaneous
socialism
solemn
sovereign
statistics
substitute
successive
sympathize
synonym
tendency
tyranny
ventilated
vocabulary
volume
volunteer
warrant (800)

PRACTICE 8

DICTATION EXERCISE

Study the spelling, capitalization, and punctuation of these sentences in preparation for writing them at your teacher's dictation:

1. While Captain Jones's niece was arguing about the changeable heat in her apartment, her excitable maid, who was dissatisfied with various arrangements in the kitchen, disappeared with the family silver.

2. Today the necessity for a successful solution of the following questions is occupying the attention of the financiers, politicians, and statesmen: the cutting down of government appropriations, legislation for the welfare of women in industry, and the establishment of coöperation between the laborer and the capitalist.

3. Massachusetts is a particularly attractive state, because it possesses natural loveliness, historic association, and good business opportunities. In February the temperature occasionally drops below zero, though it is not so cold there as in Maine; but in the autumn the weather is usually pleasant.

4. The dangers of canoeing are often exaggerated. Unless one is naturally careless, he will find a canoe a most manageable and serviceable craft. It's not what one could choose for long journeys, perhaps, but it is excellent for fun in home waters.

5. The victim, who had been led hurriedly through alleys, dealt his mysterious opponent a totally unexpected blow. To disappear after his successful attack was the work of a moment.

6. Pupils who do not master their rules are likely to misspell such words as *mischief*, *siege*, *sieve*, and *weird*. Such careless pupils will also probably miss words like *Macaulay* and *Macbeth*.

7. To succeed in business nowadays, the following qualifications are a

necessity: good judgment, self-respect, decision of character, courtesy, and consideration for others.

8. Last Wednesday, Professor Horn, while reading a letter, showed his disapproval of the illegible penmanship, the colloquial expressions, the postscript, and the general appearance. He was naturally dissatisfied with every abbreviation found in the body of the letter.

9. "It's the ninth time you've been late to the classroom," said the teacher, upon receipt of the pink slip. "You have forfeited your right to any leisure," she continued fiercely, "and I shall give you forty times your usual homework in each of the following subjects: algebra, history, Latin, English, and French."

10. A harassed peddler, peeling potatoes and cutting up a few pieces of rhubarb, was embarrassed when an old shepherd, shooing mosquitoes, slyly perceived his preparation for dining.

CHAPTER XXIII

FIGURES OF SPEECH

What Is a Figure of Speech?

Notice the two ways of expressing each of the following ideas:

1. Everybody has some envy in his make-up.
2. Envy lurks at the bottom of the human heart, like a viper in its hole.
3. President Hoover is a hard worker.
4. President Hoover is a beaver.
5. He was nervous and excited.
6. He was about as calm and collected as a man with St. Vitus dance walking a tight rope over Niagara Falls in a hurricane.—WITWER
7. She showed in many ways that she liked him.
8. She threw herself at him like a medicine ball.

Numbers 1, 3, 5, and 7 are straightforward, matter-of-fact expressions of the ideas. In 2, 4, 6, and 8 figures of speech, or intentional deviations from the usual forms of expression, are used to make the ideas concrete, vivid, beautiful, forceful, or amusing. Everybody enjoys moving pictures and word pictures, but few can understand lengthy abstractions.

Simile

In a simile unlike objects are compared, and *as* or *like* is used.

She is as graceful as a white birch.
He eats like a wolf.
Base and crafty cowards are like the arrow that flieth in the dark.
You have about as much chance as a woodpecker making a nest in a concrete telephone pole.

Likening one man to another, one house to another, or one river to another is not a figure of speech: "He looks like his father."

Metaphor

A metaphor is a comparison of unlike objects without *as* or *like*.

He wolfed down his breakfast.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.—BACON

I shall light a candle in thy heart which shall not be put out.

The Giants pecked away at old Alex for three innings without getting a run.

When in the fourth inning Miller, the Indians' pitcher, developed blind staggers, Babe Ruth slapped one into right field bleachers for a homer.

As the last two sentences indicate, metaphors are frequently used in sport stories. Many slang expressions are metaphors: *bats in his belfry, crash the gate, dry up, spill the beans, step on the gas, get his goat, high hat, hit the hay, peachy.*

PRACTICE 1

Metaphors are commonly used in advertising. Find ten metaphors in advertisements.

A mixed metaphor results from using in a sentence two or more contradictory metaphors. Occasionally metaphors are effectively mixed for humorous effects. Avoid, however, in serious speech or writing such ridiculous mixtures as the following:

The politicians will keep cutting the wool off the sheep that lays the golden eggs, until they pump it dry. (Here a politician is compared with three men. Who are the three?)

I smell a rat, I see it floating in the air, but I shall nip it in the bud.

Difference between a Metaphor and a Simile

Similes

1. Paddock is as fleet as Mercury of old.
2. Procrastination is like a thief that steals time, not money.
3. The ship, like a plough in a field, turns up the sea.

Metaphors

1. Paddock is a modern Mercury.
2. Procrastination is the thief of time.
3. The ship plows the sea.

Note that every metaphor may be changed to a simile and every simile to a metaphor, and that the metaphor is briefer, swifter, and livelier than the simile. The metaphor is a condensed

simile. Usually, however, the longer simile, in which the comparison is expressed, is easier to understand or picture than the terse metaphor, in which the comparison is implied.

Practice 2

Name the figure in each of the following. What are compared? What is the point of likeness? Which figures seem to you particularly striking or effective? Why?

Model for Written Work

Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage
And then is heard no more.—Shakespeare

Metaphor. Life is compared with a shadow and with a poor actor. Life, like a walking shadow or the performance of a poor actor, doesn't last long. This is an effective figure because in a striking, unusual, and rememberable way Shakespeare reminds us that life is short.

1. He felt like the symptoms on a medicine bottle.
2. Thy soul was like a star and dwelt apart.—Wordsworth
3. Contentment is a pearl of great price.
4. To listen to the advice of a treacherous friend is like drinking poison from a golden cup.
5. Your face, my thane, is as a book where men
   May read strange matters.—Shakespeare
6. Where did you get that goose look?
7. Good nature, like a bee, collects honey from everywhere. Ill nature, like a spider, sucks poison from the sweetest flower.
8. Life is an isthmus between two eternities.
9. She has a cat-like tread.
10. The woman was a tigress in the defense of her children.
11. These fellows who are for the return of the saloon want some of the bacon.
12. Writing is like pulling the trigger of a gun; if you are not loaded, nothing happens.—Canby
13. The human mind should be like a good hotel—open the year round. —Phelps
14. Spare moments are the gold dust of time.
15. There are many minds that are like a sheet of thin ice. You have to skate on them pretty rapidly or you'll go through.—Morley

16. She put her slender fingers to her marble brow.
17. For joy is the best wine, and Silas's guineas were golden wine of that sort.—GEORGE ELIOT
18. I had been all this time a very hedgehog, bristling all over with determination.—DICKENS
19. He has a heart of stone.
20. Liddy, like a little brook, though shallow, was always rippling.
—HARDY
21. Maidens, like moths, are ever caught by glare.—BYRON
22. He has the sense of humor of a crocodile.
23. Life is playing a violin solo in public and learning the instrument as one goes along.—BENNETT
24. Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.—SHAKESPEARE
25. She sings as if mere speech had taken fire.—YEATS
26. In the voyage of life we cannot all be cabin passengers. Some must sweat in the engine room.
27. I am about as comfortable as a fish in a keg of nails.
28. She has a voice like a soprano hyena.—MACKALL
29. He is about as popular as a loud speaker in a two-room flat.
30. She is as shy as a man-eating crocodile.—FERBER

PRACTICE 3

Complete the similes:

1. She was as quiet as a .....
2. They were as swift as ..... and as strong as .....
3. When Harold cut his finger, he squealed like a .....
4. When Juliet's father heard of her refusal to marry the prince, he roared like a .....
5. Finding himself surrounded, the prisoner fought like a ..... to regain his freedom.
6. Her skin was as white as .....
7. Her locks were yellow as .....
8. Gloom hung like a ..... over the land.
9. His shoes look like .....
10. He is as wise as .....
11. He is as sly as .....
12. She is as fair as .....
13. He is as faithful as .....
14. He is as noisy as .....
15. He is as thrifty as .....

PRACTICE 4

Express these thoughts in metaphorical language:

1. He is a hard worker.
2. He is stubborn.
3. You are foolish.
4. When he knows what he wants, he sticks to it till he gets it.
5. Every one in the schoolroom was busy.
6. There were a great many faces in front of me.
7. He was thoroughly indignant.
8. He kept his eyes on the floor.
9. He is innocent.
10. He was brave in the fight.

Other Figures

Personification, a kind of metaphor, consists in giving personal attributes to inanimate objects or abstract ideas.

The waves danced.
The wind whistled, wailed, sobbed, and whispered.
But I am faint; my gashes cry for help.—SHAKESPEARE
Joy and Temperance and Repose
Slam the door in the doctor's nose.
The pitiful trees moaned when the lightning struck them.

Apostrophe is an address to the absent as if present or the inanimate as if human.

Milton! thou shouldst be living at this hour:
England hath need of thee.—WORDSWORTH

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing.—SMITH

Metonymy is a figure of speech in which one word is put for another which it suggests. Some common relations that give rise to metonymy are—

1. Container and thing contained

Please address the chair (chairman).
Your castle (the inhabitants) is surprised.

2. Sign and thing signified

The pen (books, newspapers, and magazines) is mightier than the sword (armies and navies).

Have you no respect for gray hairs (age)?

3. An author and his books

We are reading George Eliot (her novels).

4. The part for the whole

She has seen sixteen summers (years).
All hands (men) to the deck!

5. An individual for a class

He is a Rockefeller (a very rich man).

6. Cause and effect or effect and cause

There is death (poison) in the cup.

Practice 5

Show that in each of the following metonymies a word is put in the place of another:

1. From the cradle to the grave is but a day.
2. He earned his bread by the sweat of his brow.
3. When the pot boils, turn off the gas.
4. He has a warm heart.
5. He sets a good table.
6. When the workman comes home and settles in his easy chair, he finds his pipe a source of great comfort.
7. All the town was starving.
8. He hurled the pigskin fifty yards to the waiting left end.
9. Which china shall we use for dinner?
10. The hawthorn bush, with seats beneath the shade
    For talking age and whispering lovers made.—Goldsmith

Antithesis is a contrast of words or ideas. As white seems whiter when placed beside black, and a sound seems loudest on a quiet night or in a quiet place, so contrasting words or ideas makes them more emphatic. Antithesis is most effective if the phrasing of the contrasted ideas is parallel.

His body is active, but his mind is sluggish.

Look like the innocent flower,
But be the serpent under 't.—SHAKESPEARE

Easy writing makes hard reading; hard writing, easy reading.

Whoso loveth instruction loveth knowledge, but he that hateth reproof is brutish.—*Bible*

Hȳperbōlē is exaggeration not intended to deceive. Some humorists —Mark Twain, for example—use hyperbole freely as a device for making people laugh.

His hands dangled a mile out of his sleeves.—IRVING

At the party I drank buckets of punch.

Waves mountain-high broke over the reef.

When he told me the joke, I almost died laughing.

The movie bored me to death.

So frowned the mighty combatants that hell grew darker at their frown.—MILTON

Īrŏnў is saying the opposite of what is meant in a tone or manner that shows what the speaker thinks.

After Norman had wasted his evening in nonsense, his father remarked, "Don't you think you have studied too hard this evening?"

It was very kind of you to remind me of my humiliation.

To cry like a baby—that's a fine way for a man to act.

PRACTICE 6

Name the figures of speech in the following sentences. If the figure is a comparison, name the objects compared. Which figures do you consider most effective? Why?

1. Thy word is a lamp unto my feet.—*Bible*
2. Youth should reverence age.
3. The keen morning air bites our faces and hands.
4. Strike for your altars and your fires!—HALLECK
5. Our birth is but a sleep and a forgetting.—WORDSWORTH
6. O wild West Wind, thou breath of Autumn's being.—SHELLEY
7. The mist of death was shed upon his eyes.—HOMER
8. The Assyrian came down like the wolf on the fold.—BYRON
9. His trousers are a mile too short.
10. Now Rumor the messenger went about the street, telling the tale of the dire death and fate of the wooers.—HOMER
11. All the world's a stage.—SHAKESPEARE

12. The redskins were put to flight.
13. Swiftly, swiftly flew the ship.—COLERIDGE
14. Pleasures are like poppies spread.—BURNS
15. Thou, too, sail on, O Ship of State.—LONGFELLOW
16. The train flew at lightning speed.
17. The Puritan hated bear-baiting, not because it gave pain to the bear but because it gave pleasure to the spectators.—MACAULAY
18. Sport that wrinkled Care derides,
And Laughter holding both his sides.—MILTON
19. I have no spur to prick the sides of my intent.—SHAKESPEARE
20. I have been reading Stevenson.
21. Roll on, thou deep and dark blue Ocean, roll.—BYRON
22. At one stride comes the dark.—COLERIDGE
23. He has an iron muscle.
24. Walter the Doubter was exactly five feet six inches in height and six feet five inches in circumference.—IRVING
25. Teach us, sprite or bird, what sweet thoughts are thine.—SHELLEY
26. His bump of humor is a dent.—JOSEPH LINCOLN
27. The express train ran so fast that the mile posts looked like fence rails.
28. The short evening flew away on gossamer wings.—DICKENS
29. He bought a hundred head of cattle.
30. Life is made up of marble and mud.—HAWTHORNE
31. He has an axe to grind.
32. There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune.—SHAKESPEARE
33. One occasion trod upon the other's heels.—DICKENS
34. You look about as fat as a stall-fed knitting needle.—WHITE
35. Life is a leaf of paper white,
Whereon each one of us may write
His word or two.—LOWELL
36. You have put the cart before the horse.
37. She sent the gentle sleep from Heaven,
That slid into my soul.—COLERIDGE
38. They work to pass, not to know; and outraged Science takes her revenge. They do pass, and they don't know.—HUXLEY
39. Princes and lords are but the breath of kings.
40. It is the jolliest house I was ever in.
41. Every man would live long, but no man would be old.
42. He employs a score of hands.
43. The heavens smiled on us today.
44. After creeping along the utmost verge of the opaque puddle of obscurity, they had taken the downright plunge.—HAWTHORNE
45. The tale of his ungentle past was scarred upon his face.—LOCKE

46. When people have wooden heads, you know, it can't be helped.
—GEORGE ELIOT

47. McKechnie's players had just received three body blows from the McGrawmen, and the wallops put them in second place and sent the Giants to the head of the pennant procession.

48. The Yankee counter rally was punctured suddenly with the bases full when Gehrig lined into a double play.

49. The outlandish things would shock an alligator.—LOCKE

50. Withered leaves still clung to the branches of the oak: torn and faded banners of the departed summer.—HENRY VAN DYKE

TEST—FIGURES OF SPEECH

Name a figure of speech in each of the following. On your answer paper write the name after the number of the sentence.

1. To err is human; to forgive, divine.—POPE
2. He wore canoes on his feet.
3. But alone you must drink life's gall.—WILCOX
4. Let not ambition mock their useful toil,
   Their homely joys, and destiny obscure.—GRAY
5. Character is what we are; reputation is what men think we are.
6. The harbor was crowded with masts.
7. Misfortune is a fine opiate for personal terror.
8. Most glorious Night, thou wert not sent for slumber.—BYRON
9. What has the gray-haired prisoner done?
   Has murder stained his hand with gore?
   Not so; his crime is a fouler one—
   God made the old man poor.—WHITTIER
10. Red as a rose is she.—COLERIDGE
11. It is a village of five hundred chimneys.
12. Night's candles are burnt out.—SHAKESPEARE
13. I appeal from the decision of the chair.
14. Pestilence stalks at night through the streets of the city.
15. His garments fitted him like a shirt on a handspike.
—JOSEPH LINCOLN
16. Uneasy lies the head that wears a crown.
17. He worked hard to keep the wolf from the door.
18. He writes me letters on a typewriter suffering from an impediment in its speech.
19. An upright public official asks what recommends a man; a corrupt official, who.
20. Drink, the great fowler, had bagged one more.—HARRISON

APPENDIX

VOICE

American Voice

Europeans think of Americans as loud-voiced and boastful. Henry James says that the American voice is "one of the stumbling-blocks of our continent." He adds, "It is easier to overlook any question of speech than to trouble about it, but then it is easier to snort or neigh, to growl or meow, than to articulate and intonate." The French voice, the English voice, and the Italian voice, on the other hand, show training and conscious attention.

Steady Practice

Unfortunately voices are not suddenly or marvelously transformed. Practice "now and then" is almost worthless. Listless, half-hearted, lazy practice is a waste of time. Intelligent, enthusiastic practice for five minutes a day and the habit of listening to one's own voice and the voices of others will insure marked improvement.

Voice Production

The vocal apparatus consists of the lungs, diaphragm, windpipe, larynx, vocal cords, glottis, pharynx, mouth, tongue, lips, cheeks, teeth, nasal cavity, soft palate, and hard palate.

All voice is produced during exhalation. The air from the lungs is changed into voice by the vocal cords. These are two yellow semicircular, elastic tissues stretched across the larynx. When no voice is being produced, they are separated and permit the air to pass freely through the opening between them, which is shaped like the letter V. The cords are drawn together for the production of voice, which is the sound waves set in motion by the vibration of the vocal cords as the column of air is forced out between them. This sound, which experiment has shown to be only a squeak, is increased and modified by the pharynx, mouth,

and nasal cavity, which act like a megaphone or the loud speaker of a radio.

The muscles that regulate the vocal cords are involuntary. A person can't change the pitch by thinking what the muscles and cartilages controlling the pitch mechanism of the vocal cords are to do. But he can insure three conditions of good voice production: breath support, freedom, and placing.

Breath Support

Breath support includes taking and holding the breath. The lungs should be filled like a jug or a barrel, from the bottom up. Hence think of taking the breath down to the middle of the body. The result will be a lowering of the diaphragm and an expansion of the body centering near the waistline. Just to make sure that you are breathing properly, observe the action when you laugh or breathe easily while lying on your back.

Breathing Cautions

1. Do not raise the shoulders.
2. Do not neglect to fill the upper part of the lungs.
3. Do not overcrowd the lungs. Pupils frequently take too much breath and must expel a part when they begin to speak. Take just enough breath for a feeling of comfortable fullness.
4. Frequent pauses to keep the lungs filled will give a force and vigor to flat, flabby, lifeless tones.

A proper use of the breath taken in is necessary. Many beginners let the breath rush out on the first few sounds and end the phrase or sentence feebly. Practice economy. Except in shouting, there should be a feeling of holding the breath back rather than of forcing it out. Don't let the chest fall. Keep the diaphragm firm. A strong foundation is just as necessary for an even, clear, buoyant tone as for a skyscraper.

Vocal Freedom

Any attempt to do anything with the vocal mechanism may cause throatiness. If the muscles of the chin, pharynx, back of

tongue, lower jaw, soft palate, or false vocal cords contract, they constrict the voice and make it harsh and hard.

To relax the voice muscles and prevent throatiness—

1. Practice yawning with the back of the tongue down and the tip against the lower teeth. Let the jaw drop easily and lazily. Test the mouth opening by placing three fingers between the teeth.
2. Let the jaw drop easily as you speak.
3. Keep the tongue relaxed and forward and the back part of the mouth large. Talk as if you had a hot potato in the back of your mouth and had to keep away from it.
4. Think of the throat as a funnel through which the air passes.
5. When speaking vigorously, apply the power at the waist rather than at the throat.
6. Keep the stream of air or voice flowing smoothly and evenly.

Voice Placing

Voice placing suggests that the voice should have a striking point or center of resonance. It is well to think of the voice as hitting the roof of the mouth just behind the teeth.

Resonance

Resonance is the enlargement of the voice resulting from its reverberation in the cavities of the pharynx, mouth, and nose. The tuning fork and resonator illustrate the importance of resonance, as the resonator enlarges the sound produced by the tuning fork about two hundred fold. The megaphone is a more familiar illustration. As resonance may enlarge the voice about six hundred per cent and also make it more pleasing, it is important to keep the pharynx and mouth free and large.

Tone Projection

Tone projection is sending the voice straight to a definite point. When talking to your class or a larger audience, think of your voice as a stream of sound and send it out to the people in the rear seats.

Practice

Stand with head erect, chin at right angles to the throat, chest lifted and arched, shoulders square, body erect, arms and hands naturally at the side, and weight principally on the balls of the feet.

For Breath Support

1. Inhale; exhale. Don't raise the shoulders or overcrowd the lungs.
2. Inhale; hold the breath; exhale.
3. Inhale; exhale on *s*, letting out the breath slowly and steadily.
4. Inhale; exhale on *ō*. Make the sound steady.
5. Count from *one* to *twelve* in a whisper.

For Forward Placing and Resonance

1. Hum *m* on a level tone and through the octave. Hum *moo, mo, mah.*
2. Count from *twenty* to *twenty-nine*, prolonging the *n's*. Direct the tone to the pupil farthest from you.
3. Hum *m* gently. Then change to *n* by opening the mouth and raising the tip of the tongue to the hard palate.
4. Practice *ring-ring-ring*, prolonging the *ng*. Practice in the same way *sing, song, ring, wrong, ding, dong.*

For Freeing the Voice (Avoiding Throatiness)

1. Inhale; exhale on *ah* prolonged musically.
2. Give *ah-vah-vah-vah-vah*, taking a deep breath and opening the mouth well before each syllable.

For Breath Support, Forward Placing, Vocal Freedom, Tone Projection, Brilliancy, and Resonance

1. Count *one, three, five, nine*, inhaling before each count.
2. Inhale; count from *one* to *twelve*, pausing for breath after *three, six,* and *nine*. Open the mouth to let the tone out. Watch it going down a long passageway.
3. Inhale; count from *one* to *twelve* without pausing for breath. Begin softly and increase the force as you proceed.
4. Give *ē, ā, ä, ô, ō, o͞o*. Sustain on a level as in singing. Practice also these sounds preceded by *m, n, l* in soft and moderately loud tones.
5. Practice in a big round voice such passages as these:

(1) Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore.

(2) I impeach Warren Hastings of high crimes and misdemeanors.
(3) Forward, the Light Brigade!
(4) Charge, Chester, charge!
(5) Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
(6) Friends, Romans, countrymen, lend me your ears.
(7) W'en you see a man in woe,
Walk right up and say "Hullo!"

6. Practice your school or class yell. Aim to terrify your opponents by the volume of sound, without screeching or making yourself hoarse by tightening the throat muscles. Relax.

7. Call to some one at a distance, *Hel-lo, Hel-lo, Hel-lo.*

8. Practice train calling: *This train for Philadelphia, Harrisburg, Pittsburgh, Cincinnati, and the West. All aboard!*

9. Practice with rising, falling, and circumflex inflection and in a monotone *ē, ā, ä, ō, ō, o͞o* and *one, three, five, nine.*

10. Count *one, two, three, four, five,* emphasizing in turn each number as in speech.

PARLIAMENTARY PRACTICE

Manuals

This chapter gives only the elements of parliamentary practice. The attempt is to cover the points needed in the school club or society. For details consult Robert's *Rules of Order*, Gregg's *Parliamentary Law*, or Gaines's *The New Cushing's Manual.* These authorities differ on some points, because practice varies somewhat. The method of electing a temporary chairman is an example. As the wording of motions varies also, it is not necessary to memorize the exact words of this chapter or of any manual.

Temporary Organization

When individuals call together a group of people for just one meeting by newspaper notice, posters, or other announcement, a temporary organization must be effected for the orderly transaction of business. A member may rise and say, "The meeting will please come to order. I nominate Mr. A as chairman. Those in favor of Mr. A acting as chairman say *aye.* Those opposed say *no.*" If a majority vote *aye,* the member declares Mr. A

elected and asks him to take the chair. If Mr. A is defeated, the member asks for another nomination.

Instead, a member may rise and say, "The meeting will please come to order. Will some one nominate a chairman?" A nomination does not need a second. When the nominations have been made, the member calls for *ayes* and *noes* on those nominated until some one receives a majority. If Mr. A receives a majority, the member declares Mr. A elected. If Mr. A does not receive a majority, the member calls for the *ayes* and *noes* on Mr. B.

The chairman elect may briefly thank the members for the honor and then say, "Nominations for secretary are now in order." The secretary may be elected in the manner just explained, by ballot, by show of hands, or by standing vote.

The chairman may then state the object of the meeting or ask for a statement of the object of the meeting, and call for the transaction of business by saying, "What is the pleasure of the assembly?" or "What business is to come before the meeting?"

Permanent Organization

First Meeting

1. A temporary chairman and a temporary secretary are elected in the manner explained in the preceding paragraphs.

2. Some one may state the object of the meeting or move that a permanent organization be formed.

3. A motion is made to appoint a committee on constitution and by-laws. The motion may state the number to be appointed. The chairman appoints the committee at the time or at a later time. Or the motion may name the members of the committee.

Second Meeting

1. The meeting is called to order. The minutes are read. The chairman says, "You have heard the minutes. Are there any corrections?" After a pause he says, "If there are no corrections, the minutes stand approved as read." Corrections are generally

adopted by common consent. On an important question of fact a vote may be necessary.

2. The committee on constitution and by-laws reports its work complete and hands a copy to the secretary.

3. A member moves that the constitution and by-laws be adopted.

4. The chairman asks the secretary to read the constitution and by-laws one article at a time. After each article is read, he asks whether there are any amendments. If an amendment is offered, it is discussed and voted on. After the reading he says, "The entire constitution has been read and is open to amendment."

5. The president calls for a vote on the adoption of the constitution and by-laws as amended.

6. If the constitution and by-laws are adopted, permanent officers are elected.

7. The meeting is open for the transaction of business.

Choice of Officers

Nominations

1. Nominations may be made from the floor or by a nominating committee. By the second method other nominations are in order after the nominating committee has reported.

2. A member says, "I nominate Mr. A." The chair says, "Mr. A has been nominated," and writes his name on the blackboard.

3. The chairman may use his judgment about accepting a declination or call for a vote of the assembly on it.

4. A nomination does not need seconding.

5. If the motion to close nominations is seconded and carried, further nominations are shut off.

6. Without a motion, if there are no further nominations, the chairman may declare the nominations closed and say, "You may prepare your ballots."

7. One who makes or seconds a nomination may at that time speak of the fitness of the candidate.

Election

1. To save time, a standing or a show-of-hands vote is sometimes permissible. The candidates by these methods are voted on in the order of nomination.

2. Commonly election by secret ballot is required by the constitution.

3. A member may vote for one who was not nominated.

4. Unless the constitution or a standing rule provides otherwise, a majority is necessary to elect.

5. If no candidate receives a majority on the first ballot, the members ballot again.

6. On the second and succeeding ballots it is permissible to vote against the candidate one nominated.

7. By motion the one receiving the fewest votes may be eliminated after each ballot.

8. If there is but one candidate, a member may rise and say, "I move that the secretary cast one ballot for Mr. X for treasurer." If there is no objection to the motion, the assembly proceeds to vote on it. If the motion is carried, the secretary writes the ballot, rises, and says, "Mr. Chairman, Mr. X receives one vote for the office of treasurer, and there is no vote for any other candidate." The chairman then declares Mr. X elected.

Constitution and By-Laws

The constitution contains the most important and permanent rules of the society. The by-laws are rules somewhat less important and permanent than those included in the constitution.

The constitution commonly includes:

1. The name and purpose of the organization
2. Qualifications for membership and method of admission to the society
3. Time and manner of electing officers, and duties of each officer
4. Appointment and duties of standing committees
5. Time and place of meetings
6. Method of amending the constitution

The by-laws may include:

1. Attendance necessary for a quorum
2. The work on parliamentary practice accepted as authority

3. Fees and dues
4. Order of business
5. Method of amending the by-laws

The by-laws may contain also details about membership, officers, meetings, fines, and standing committees. There is no sharp line between constitution matter and by-law matter.

The order of business should be somewhat like this:

1. Roll call
2. Reading and adoption of minutes
3. Reports of standing committees
4. Reports of special committees
5. Unfinished business
6. New business
7. Program or speaker
8. Adjournment

Rights and Duties of Members and Officers

Chairman or President

1. The chairman calls the meeting to order at the appointed time, announces the business to be transacted, announces the result of a vote, decides points of order, and preserves order in the meeting.

2. When a motion is made and seconded, the chairman says, "It has been moved and seconded that this club challenge the Lincoln Club to a joint debate. Are there any remarks on the motion?" or "Is there any discussion?" He should be careful to use the exact words of the maker of the motion and may ask the secretary to read the motion. The chairman may require the maker of a motion to hand it in writing to the secretary. When, after some discussion, no member rises to debate, the chairman says, "Are there any further remarks? If not, are you ready for the question?" If there is no reply or if members call out "Question!" he says, "It has been moved and seconded that this club challenge the Lincoln Club to a joint debate. Those in favor say *aye*. Those opposed say *no*. The motion is carried (or lost)." If the chairman is in doubt, he says, "Those in favor of the motion will rise." After the count, he says, "You may be seated. Those

opposed will rise." After a voice vote any member may call for a standing or show-of-hands vote by saying, "Mr. Chairman, I call for a division."

3. The president sits except when stating a motion, putting a question to vote, announcing the result of a vote, and speaking upon a question of order.

4. To obtain the floor a member rises and says, "Mister Chairman" (or "Madam Chairman"). The chairman says "Mr. X." When a number wish to obtain the floor at the same time, the chairman recognizes first:

(1) The maker of the motion if he has not spoken

(2) A member on the opposite side from the one who has just spoken

(3) One who hasn't spoken on the question

(4) One who seldom rises to speak

In other cases he gives the floor to the one who first addresses the chair. If a member stands while another is speaking to make sure of obtaining the floor, raises his hand instead of addressing the chair, or otherwise makes himself objectionable, the chairman should not recognize him.

5. The chairman should always call for a second to a motion by saying, "Is the motion seconded?" or "Is there a second to the motion?" and declare the motion lost for want of a second if there is no response. A second, however, is in order even after this announcement. The seconder of a motion does not need to rise or obtain the floor.

6. The chairman should warn a member who is not speaking on the question, and if he does not then keep to the point deprive him of the floor.

7. If the chairman wishes to debate a question, he should call to the chair the vice president, the secretary, or another member, take a seat in the assembly, and speak only when recognized by the chair. He should likewise call a member to the chair to put a motion which refers to the chairman.

8. The chairman may vote when the voting is by ballot and in other cases when his vote would defeat the motion by making a

tie or carry it by breaking a tie. For example, if the vote on a motion is 8 to 7, the chairman may vote *no*, thus making a tie and defeating the motion.

9. By unanimous consent the chairman may take any action that does not violate the constitution or by-laws. He says, "If there are no objections, the next meeting will be held at 3:15 instead of 3:30." After a pause he says, "It is so ordered." If objection is raised, a motion is necessary.

10. The chairman should be prompt and decisive in his rulings, should not himself waste time, and should not permit members to delay the business to be transacted.

11. The chairman refers to himself as "the chair" or uses a pronoun of the third person.

Vice President

The vice president should render valuable aid to the president and be ready to take the president's place at any time.

Secretary

1. The secretary should keep an accurate record of everything that is done by a meeting. The minutes should include the kind of meeting, name of body, time of meeting, name of chairman, motions lost as well as motions passed, names of members appointed to committees, important remarks, and the like.

2. He notifies members of appointment on committees and of regular or special meetings.

3. He assists the president by counting in a division, by reading the exact wording of a motion, or by giving information about unfinished business or action already taken by the meeting.

4. He is custodian of the constitution, by-laws, minutes, and correspondence.

5. He carries on correspondence and reports to the society, calls the roll and keeps a record of the attendance, and in the absence of the president and vice president calls the meeting to order.

Treasurer

1. The treasurer should keep in ink a detailed record of all sums received and expended and be ready at any meeting to make a complete report. The treasurer's book should be clear to any member who may be called upon to audit it.

2. He should give receipts for dues and assessments and secure a receipt when money is paid out.

3. The by-laws or constitution should specify how bills are to be paid. In many organizations the rule is that money is to be paid out only after it has been voted by the society.

Committees

1. The constitution or by-laws may provide for the appointment of an executive committee, a program committee, a membership committee, a publicity committee, a refreshment committee, and the like. These are standing committees with a fixed term of office. A special committee is appointed for a particular task. For example, the club may authorize the appointment of a committee to devise a plan for raising funds for the purchase of medals to be presented. Such a committee ceases to exist when it has done its work and reported to the society. The society either takes no action on a committee report or votes to adopt it. If the committee recommends a public mock trial to raise money, a vote to adopt the report means that the mock trial is to be held.

2. Committees are commonly appointed by the presiding officer. The first member named is the temporary chairman unless another is specified. If no chairman is named, the committee may elect its own chairman.

3. A committee meets at the call of the chairman. A majority of a committee constitute a quorum.

Rules of Debate

1. Do not refer to a member by name. Say "the preceding speaker," "the chair," "the secretary."

2. Don't rise to speak a second time unless everybody has had an opportunity to speak.

3. Most societies have a rule which limits each member to two speeches on a motion and limits a speech to ten minutes.

4. Address your remarks to the chairman and stick to the question.

5. Speak only once on a question of order.

6. A member may rise to debate up to the time that the negative vote is called for.

7. After a member has obtained the floor, he may hold it except for the question of consideration, a point of order, a call for the order of the day, a question of privilege, or a call to enter on the minutes a motion to reconsider.

Precedence of Motions

Privileged Motions

Fix time for next meeting A, D?, R (Symbols are explained on page 571.)

Adjourn (if next meeting time has been fixed) r

Take a recess A?, r

Question of privilege D, A, –F?, T, P, C, R

Call for the order of the day r, –S, –F, R

Subsidiary Motions

Objection to consideration of question $\frac{2}{3}$, –F, –S, R

Lay on the table r, R?

Previous question $\frac{2}{3}$, r, R?

Postpone to a certain time r, D?, A?, R

Commit D+, A, r, R

Amend an amendment D, R

Amend D, A, T, R. Postpone indefinitely D+, R

Main motion or motion to repeal D, A, P, C, T, R

1. Amend and postpone indefinitely are of the same rank. Neither yields to the other.

2. The question mark after a symbol indicates that there are exceptions to the general statement. These exceptions are given in the discussion of the motions on pages 572-577.

3. A motion in this table yields to any motion above it. For example, if a motion is before the house, an amendment is made and seconded, and a motion to adjourn is made and seconded, the motion to adjourn is acted on first. If it is lost, the amendment is discussed and voted on. If the amendment is carried, the motion as amended is discussed and voted on.

Incidental Motions

Suspend the rules $\frac{2}{3}$
Point of order –F, –S
Appeal from the decision of the chair T, D?, R
Withdraw a motion R
Any incidental motion may be applied to any other motion and is acted upon before the motion to which it is applied.

Meaning of Symbols

A—Amendable.
D—Debatable. Previous question applicable.
D+—Opens whole question for debate. Previous question applicable.
$\frac{2}{3}$—Two-thirds vote necessary.
–S—Second not required.
–F—In order when another has the floor.
R—May be reconsidered.
T—May be laid on the table.
C—May be referred to a committee.
P—May be postponed definitely or indefinitely.
r—Renewable after other business.

Common Motions Classified According to Use

Postpone action
1. Lay on the table
2. Postpone to a certain time

Defeat the question
1. Objection to consideration
2. Postpone indefinitely

3. Lay on the table

Stop debate

1. Previous question

Change the motion

1. Amend

Close a meeting

1. Adjourn

Main Motion and Motion to Repeal

"I move that this society hold a declamation contest."

1. A main motion is not in order if any other business is before the meeting.

2. If the motion is defeated, it may not be introduced again at the same session.

Postpone Indefinitely

"I move that the question be postponed indefinitely."

1. When a motion is postponed indefinitely, it is really defeated, because it may not be considered again during the session.

2. Sometimes leaders use this motion to find out how many are opposed to the original motion.

Amend

"I move to amend the motion by striking out *declamation* and inserting the word *speaking*."

1. To amend means to change. The wording of the motion is changed by an amendment.

2. A change in the motion may be made by adding, subtracting, substituting, or dividing.

3. By unanimous consent a maker may change his motion without moving to amend.

4. An amendment may be substituted for the entire motion originally proposed.

5. The chairman should rule a silly amendment out of order.

6. An amendment must keep to the question but may be hostile to it. An amendment to add *not* or eliminate *not* should be ruled out of order.

7. When an amendment is laid on the table, it takes with it the original question.

Amend an Amendment

"I move to amend the amendment by inserting the word *extemporaneous* before *speaking*."

1. The amendment to the amendment is acted on before the amendment or original motion. To illustrate, after discussion a vote is taken on inserting *extemporaneous*. If the meeting votes to change the amendment, the amendment as amended, that the words *extemporaneous speaking* be substituted for the word *declamation*, is discussed and voted on. If the amendment as amended is lost, the original motion, that the club hold a declamation contest, is discussed and voted on.

2. Distinguish between changing an amendment and changing the original motion. "I move to amend the amendment by inserting the words *on December 20* after *contest*" is out of order because the change desired is a second amendment, which is in order after the first amendment has been disposed of.

Commit

"I move that the matter be referred to a committee."

"I move to refer the question to the executive committee."

1. The motion is useful when further investigation is desirable.

2. Amendments may change the size or selection of the committee or the time for its report.

3. When the motion does not specify, it is usually understood that the chairman is authorized to appoint a committee of three members.

Postpone to a Certain Time

"I move that this question be postponed until the next meeting."

1. The motion gives time for consideration.

2. At the time set the matter comes up under old business or may be called up as an order of the day.

3. Debate must concern the wisdom of the postponement.

4. A change in the time at which the matter is to be considered is the only amendment in order.

Previous Question

"I move the previous question."

After a second to the motion the chairman says, "The previous question has been called for. Shall debate now be closed?"

1. The motion stops debate and requires a vote on the original question.

2. If a main motion and an amendment are before the house, the previous question unlimited requires a vote on both the amendment and the main motion without further debate. To limit the closing of debate to the amendment, the motion should be, "I move the previous question on the amendment."

3. The motion to limit debate, like the previous question, requires a two-thirds vote.

4. It may be reconsidered if not partly executed.

Lay on the Table

"I move that the question be laid on the table."

1. A motion laid on the table is really lost unless a majority vote to take it from the table. Hence the motion is used both to delay action and to defeat a motion.

2. If the motion to lay on the table carries, it may not be reconsidered.

Objection to Consideration of Question

"I object to the consideration of this question."

1. This motion is used to dispose of improper motions without debate.

2. The objection is in order only before the question has been debated.

Suspension of Rules

"I move to suspend the rule which prevents a member from speaking three times on a motion and move also that a member be permitted to speak as often as he wishes on this question."

1. To suspend the rules is to permit action contrary to the standing rules of the club or to parliamentary practice. The constitution is never suspended. The by-laws may be set aside

only if they contain the statement that certain sections may be suspended.

Withdrawal of a Motion

"I move that the consent of the meeting be granted for the withdrawal of the motion."

Before a motion has been stated by the chairman, the maker has the privilege of withdrawing it. After it has been stated by the chair, he may withdraw it only by unanimous consent or on motion to withdraw.

Question of Order

"I rise to a point of order."

Chairman. "State your point of order."

"My point of order is that parliamentary rules are being violated because a majority is necessary for election."

Chairman. "Your point of order is well taken. Prepare your ballots again."

1. A point of order may properly be raised if the chairman permits a violation of the constitution, by-laws, or parliamentary law.

2. If a member is disorderly or discourteous in debate, the chairman names him, gives him an opportunity to explain his actions, and then requires him to withdraw from the room. The assembly then decides to overlook the offense or to punish the member by a reprimand, fine, or expulsion.

Appeal from the Decision of the Chair

"I appeal from the decision of the chair."

Chairman. "Shall the decision of the chair stand as the judgment of the assembly?"

1. The chairman may state the reasons for his decision without leaving the chair.

2. Unless a vote is being taken, an appeal should be made at the time of the chairman's decision of the point of order.

3. A member may speak but once.

4. If the chair is overruled, he takes the action approved by the assembly.

Call for the Order of the Day

"I call for the order of the day."

Sometimes an assembly decides to consider a matter at a definite time. When that hour arrives, other business gives way if the call for the order of the day is approved by unanimous consent or carried.

Question of Privilege

"I rise to a question of privilege."

Chairman. "State your question of privilege."

"I move that a member be appointed to stop the noise outside."

1. Privileged questions relate to the rights of the meeting and of individual members. Examples are disorder, poor ventilation, and lack of chairs, heat, or light.

2. The chairman decides (subject to appeal) whether the question is really a question of privilege.

3. If immediate action is required, the maker may interrupt a member speaking.

Take a Recess

"I move that we take a recess of ten minutes."

1. The only amendment in order is one that changes the length of the recess.

2. A quorum is not necessary for action on this motion.

3. After the recess business is resumed at the point at which it was interrupted.

Adjourn

"I move we adjourn."

1. A quorum is not necessary for a vote on adjournment.

2. If the motion to adjourn also fixes the time of the next meeting ("I move we adjourn to meet on Thursday at three o'clock"), the rules for a main motion apply.

3. The motion is not in order while a member is speaking or while a vote is being taken.

Fix Time or Place for Next Meeting

"I move that the next meeting be held on December 22 at 3 P.M."

1. This motion is of highest rank, because, if the constitution and by-laws do not specify the regular meeting place and time of the body, there must be every opportunity during a meeting to set the time of the next one.

2. It is debatable if no other question is before the meeting.

Reconsider

The details about the motions to reconsider are complicated. Only the main facts about the unprivileged form, which is in common use, are given.

1. If the motion is carried, the original question is again before the assembly for consideration.

2. The motion must be made by one who voted with the majority.

3. The motion must be made at the meeting on which the original vote was taken or at the following meeting.

Session and Meeting

A session is a meeting or series of meetings in which there is no break in the business transacted. The business is taken up at the new meeting without the minutes or a call for old business. A session of Congress lasts for months. In the ordinary society each meeting is a session.

Use and Abuse of Parliamentary Motions

In Lowry's *Washington Close-ups*, the chapter headed *From the House Gallery* shows how intelligent men sometimes waste time in parliamentary wrangling. In a meeting motions should never be introduced to confuse the chairman or delay business. The purpose of parliamentary law is to secure a speedy expression of the will of the majority. School practice in handling motions is like finger exercises in music or voice and body exercises in speaking. No speaker practices voice exercises before an audience. He does, however, use his voice. Likewise practice in presiding and making motions prepares a person to take part intelligently in the transaction of business in any meeting.

Practice

1. First, effect a temporary organization. Let A move that the class adopt a uniform for all members, B amend the motion by specifying the kind of uniform, and C amend the amendment with a change in the uniform.

2. Let D move that the class organize a literary club, E amend the motion by substituting *book* for *literary*, F move the previous question on the amendment, and G move to lay on the table.

3. Let H move that the class hold a party or a picnic, I amend by specifying the time, J move to postpone the question to the next recitation, K move to refer the matter to a committee, L rise to a question of privilege.

4. Let others make main motions and apply the subsidiary, privileged, and incidental motions.

CONJUGATION OF *TO SEE*

PRINCIPAL PARTS

Present: see Past: saw Past Participle: seen

INDICATIVE MOOD

Active Voice		Passive Voice	
Present Tense			
singular	plural	singular	plural
1. I see	we see	I am seen	we are seen
2. you see	you see	you are seen	you are seen
3. he sees	they see	he is seen	they are seen
Past Tense			
1. I saw	we saw	I was seen	we were seen
2. you saw	you saw	you were seen	you were seen
3. he saw	they saw	he was seen	they were seen
Future Tense			
1. I shall see	we shall see	I shall be seen	we shall be seen
2. you will see	you will see	you will be seen	you will be seen
3. he will see	they will see	he will be seen	they will be seen
Present Perfect Tense			
1. I have seen	we have seen	I have been seen	we have been seen
2. you have seen	you have seen	you have been seen	you have been seen
3. he has seen	they have seen	he has been seen	they have been seen

PAST PERFECT TENSE

1. I had seen	we had seen	I had been seen	we had been seen
2. you had seen	you had seen	you had been seen	you had been seen
3. he had seen	they had seen	he had been seen	they had been seen

FUTURE PERFECT TENSE

1. I shall have seen	we shall have seen	I shall have been seen	we shall have been seen
2. you will have seen	you will have seen	you will have been seen	you will have been seen
3. he will have seen	they will have seen	he will have been seen	they will have been seen

SUBJUNCTIVE MOOD

(Notice that throughout each tense of the subjunctive the verb form is the same.)

PRESENT TENSE

if I, you, he see	if I, you, he be seen
if we, you, they see	if we, you, they be seen

PAST TENSE

if I, you, he saw	if I, you, he were seen
if we, you, they saw	if we, you, they were seen

PRESENT PERFECT TENSE

if I, you, he have seen	if I, you, he have been seen
if we, you, they have seen	if we, you, they have been seen

PAST PERFECT TENSE

if I, you, he had seen	if I, you, he had been seen
if we, you, they had seen	if we, you, they had been seen

IMPERATIVE MOOD

PRESENT TENSE

2. see	be seen

INFINITIVES

PRESENT	to see	to be seen
PAST	to have seen	to have been seen

PARTICIPLES

PRESENT	seeing	being seen
PAST	having seen	seen, having been seen

GERUNDS

PRESENT	seeing	being seen
PAST	having seen	having been seen

Practice

Write out the conjugation of *to be* and *to strike*

Emphatic Form

INDICATIVE MOOD

PRESENT I, you, we, you, they do see, he does see
PAST I, you, he, we, you, they did see

SUBJUNCTIVE MOOD

PRESENT if I, you, he, we, you, they do see
PAST if I, you, he, we, you, they did see

IMPERATIVE MOOD

PRESENT do see

Progressive Form

I am seeing, I was seeing, I shall be seeing, I have been seeing, etc.

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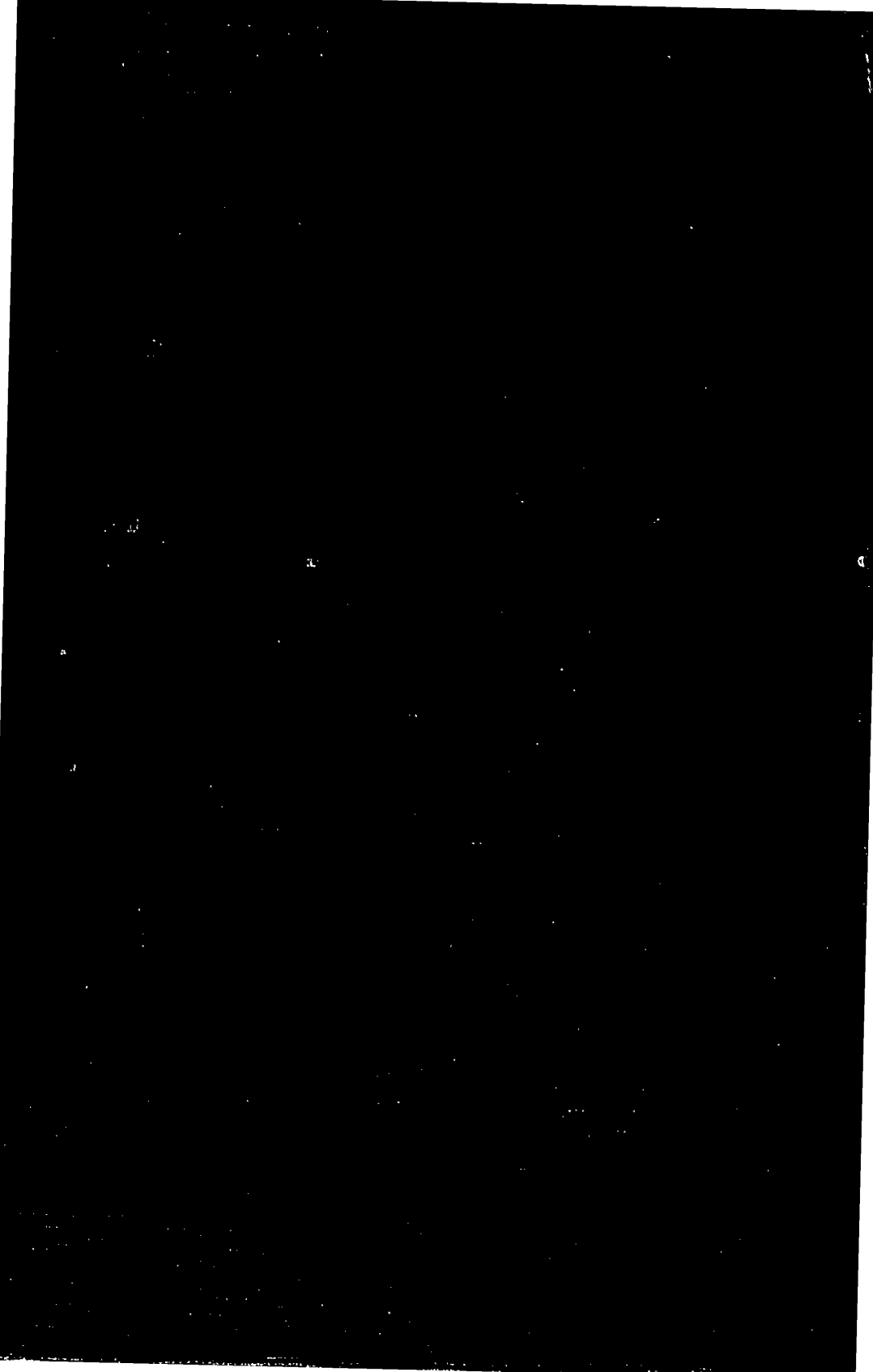
1 Antonym
2 synonym
3 homonym - any or two or more words alike in sound but different meaning
bear - bore

prefix
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offix